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# THE MERRY WIDOW.

New Musical Play.

ADAPTED FROM THE GERMAN OF  
VICTOR LEON AND LEO STEIN.

LYRICS BY  
ADRIAN ROSS.

MUSIC BY  
FRANZ LEHAR.

ARRANGED FOR THE PIANO  
BY  
H. M. HIGGS.

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Produced by Mr. GEORGE EDWARDES.

# THE MERRY WIDOW.

## Dramatis Personæ.

VICOMTE CANILLE DE JOLIDON	... ..	MR. ROBERT EVETT.
MARQUIS DE CASCADE	... ..	MR. LENNOX PAWLE.
M. DE ST. BRIOCHE	... ..	MR. GORDON CLEATHER.
GENERAL NOVIKOVICH ( <i>Military Attaché</i> )	... ..	MR. FRED KAYE.
M. KHADJA ( <i>Counsellor of Legation</i> )	... ..	MR. V. O'CONNOR.
NISCH ( <i>Messenger to the Legation</i> )	... ..	MR. W. H. BERRY.
WAITER AT MAXIM'S	... ..	MR. R. ROBERTS.
PRINCE DANILO ( <i>Secretary of Legation</i> )	... ..	MR. JOSEPH COYNE.
BARON POPOFF ( <i>Marsovian Ambassador in Paris</i> )	... ..	MR. GEORGE GRAVES.
NATALIE ( <i>Wife of Popoff</i> )	... ..	MISS ELIZABETH FIRTH.
OLGA ( <i>Wife of Novikovitch</i> )	... ..	MISS NINA SEVENING.
SYLVAINÉ ( <i>Wife of Khadja</i> )	... ..	MISS IRENE DESMOND.
PRASKOVIA	... ..	MISS KATE WELCH.
LOLO	} ( <i>Girls at Maxim's</i> )	MISS AMY WEBSTER.
DODO		MISS DOROTHY DUNBAR.
JOU-JOU		MISS DOLLY DOMBEY.
FROU-FROU		MISS DAISY IRVING.
CLO-CLO		MISS PHYLLIS LE GRAND.
MARGOT		MISS MARGOT ERSKINE.
ZOZO		MISS GERTRUDE LISTER.
FIFI	MISS MABEL RUSSELL.	
SONIA ( <i>the Merry Widow</i> )	... ..	MISS LILY ELSIE.

## Synopsis of Scenery.

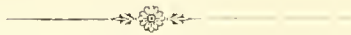
ACT I. THE MARSOVIAN EMBASSY IN PARIS.

ACT II. GROUNDS OF SONIA'S HOUSE, NEAR PARIS.

ACT III. MAXIM'S RESTAURANT, PARIS.

Stage Director ... .. MR. J. A. E. MALONE.  
Musical Director ... .. MR. BARTER JOHNS.

# THE MERRY WIDOW.



## CONTENTS.

NO.	Act I.		PAGE
1.	OPENING CHORUS	(Now, ladies and gentlemen)	1
1A.	BALL-MUSIC		8
2.	DUET ( <i>Natalie and Camille</i> )	"A Dutiful Wife"	9
3.	ENTRANCE SONG ( <i>Sonia</i> ) AND CHORUS	"In Marsovia"	17
3A.	BALL-MUSIC		29
4.	SONG ( <i>Danilo</i> )	"Maxim's"	30
5.	SONG ( <i>Camille</i> )	"Home"	38
6.	FINALE...	(Ladies, choice! that's the universal voice)	44

## Act II.

7.	OPENING CHORUS AND SONG ( <i>Sonia</i> )	"Vilia"	75
8.	DUET ( <i>Sonia and Danilo</i> )	"The Cavalier"	89
9.	MARCH-SEPTET	"Women"	96
10.	DUET ( <i>Sonia and Danilo</i> )		112
11.	DUET ( <i>Natalie and Camille</i> ) AND ROMANCE ( <i>Camille</i> )	"Love in my heart"	119
12.	FINALE...		130

## Act III.

13.	OPENING SCENE		168
14.	SONG ( <i>Zozo</i> ), SIX GIRLS AND CHORUS	"The Girls at Maxim's"	169
15.	DANCE ( <i>Fifi</i> ) AND CHORUS	"Butterflies"	184
16.	SONG ( <i>Nisch</i> ) AND CHORUS	"Quite Parisian"	189
17.	VALSE DUET ( <i>Sonia and Danilo</i> )	"I love you so"	197
18.	FINALE...		202

## ADDENDUM.

13A.	CAKE WALK		208
	Vocal Score.		

# THE MERRY WIDOW.

## Act I.

### OPENING CHORUS.

No. 1.

Words by  
ADRIAN ROSS.

Music by  
FRANZ LEHAR.  
Arranged for the Piano by H. M. HIGGS.

*Prestissimo.*

Piano.

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score begins with a *f* (forte) dynamic and a *Prestissimo* tempo marking. The first system features a rapid triplet pattern in the right hand and a steady bass line. The second system continues this pattern with some chordal textures. The third system shows a change in the right hand's texture, with *fz* (forzando) markings. The fourth system returns to the triplet pattern. The fifth system concludes with a *ff* (fortissimo) dynamic and a *rit:* (ritardando) marking, leading to a final chord.

Marcia.

mf

fz

fz f

f f ff p animato

ST BRIOCHE.

Now

mf

## Allegretto.

St. B.

la - dies and gen - tle - men real - ly I think that the du - ty's mine, To

St. B.

speak our thanks to our host - ess, But speak - ing is not in my line. And so I'll

St. B.

try but ve - ry brief - ly. To ex - press what I want to chief - ly; To the

## Moderato.

St. B.

charm - ing Bar - on - ess — Pop - off, Join in a heart - y toast with

me!

Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

Three times three to Bar.on.ess— Pop.off, Hail her a . gain with three times three!

Three times three to Baron.ess Pop.off, Hail her a . gain with three times three!

*mf*

NATALIE

*Allegro.*

thank you dou.bly for your kind . ness That you so heart . i . ly ex .

*p*

NAT

*rit:* *allargando*

press, It makes me proud both as your host . ess And as a

*rit:*

NAT



NAT. true Am - bas - sa - dress. This par - ty has a dou - ble

*animato*

NAT. mean - ing, For when your plea - sure you e - vince You hon - our our so - vereign, His

*rit.*

NAT. High - ness, Mar - so - via's great and no - ble Prince. Your

Tempo di Mazurka.

NAT. kind ex - pres - sions will con - tent him, For when I bid you come to

*mf*

NAT. dance Un - wor - thi - ly I rep - re - sent him; I'm Mar - so - via, here in

*p*

NATALIE.

France Your kind expressions will content him, For when I bid you come to dance Un -

SYLVAINE.

We hope it will not discontent him, If we should bless the lucky chance That

PRASKOVIA.

We hope it will not discontent him, If we should bless the lucky chance That

OLGA.

We hope it will not discontent him, If we should bless the lucky chance That

CAMILLE.

We hope it will not discontent him, If we should bless the lucky chance That

KHADJA.

We hope it will not discontent him, If we should bless the lucky chance That

SI BRIOCHE.

We hope it will not discontent him, If we should bless the lucky chance That

CASCADA.

We hope it will not discontent him, If we should bless the lucky chance That

NOVIKOVICH.

We hope it will not discontent him, If we should bless the lucky chance That

CHO.

We hope it will not discontent him, If we should bless the lucky chance That

We hope it will not discontent him, If we should bless the lucky chance That

NAT. wor - thily I rep - re - sent him, Im Mar - so - via here in France.

SYL. sends you now to rep - re - sent him, As Mar - so - via here in France.

PRAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

OLGA. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAM. sends you now to rep - re - sent him, As Mar - so - via here in France.

KHAD. sends you now to rep - re - sent him, As Mar - so - via here in France.

SIB. sends you now to rep - re - sent him, As Mar - so - via here in France.

CAS. sends you now to rep - re - sent him, As Mar - so - via here in France.

NOV. sends you now to rep - re - sent him, As Mar - so - via here in France.

CHOR. sends you now to rep - re - sent him, As Mar - so - via here in France.

sends you now to rep - re - sent him, As Mar - so - via here in France.

*p* *rit.* *f* *1-2*

Allegro moderato.

*ff*

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*

*f*

No. 2.

DUET.—(Natalie and Camille.)

"A DUTIFUL WIFE"

Allegro moderato.

Natalie.

We are a - lone,

NAT.

there's no - one here!

CAMILLE.

I'd wish to be so al - ways,

NAT.

I've some . thing I must say to you,

CAM.

There's some . thing dear!

CAM. NATALIE.

that I must tell you too! No, please! I

NAT. CAMILLE.  
*rit.* *a tempo*

can - not lis - ten to words like these! Yet you can hear them, tho' I am still, - I

NAT. NATALIE.

That, dear - est friend, is what I have read, ed.

CAM. long to say them and I will, - I will!

NAT. CAM.

It's time this was end - ed - It's time you were wed - ded!

Was end - ed? A wife for me?

Allegretto.

GAM. That can not be; For you are my love, the love — for

NAT. *a tempo* I beg of you, dear, You will not tell me what I must not hear! For

GAM. me!

Allegretto moderato.

NAT. I am a du - ti - ful wife, An - oth - er is lord of my life. It

NAT. brings but trou - ble and dan - ger To lis - ten to love from a strang - er. My

NAT. *vows I can nev - er re - call, So what is the end of it*

NAT. *all, But sor - row and per - il and strife, When I am a du - ti - ful*

*rit.*

*p* *pp* *rit.*

*Red. \* Red. \**

NAT. *wife? I lose if I love - you, and what are you win - ning? Ah, break off this*

*a tempo* *mf* *a tempo* *dim.* *p*

*Red. \**

NAT. *fol - ly while yet it's be - gin - ning! Take care, take care! my*

*rit.* *Allegretto.* *pp*

*rit.*



NAT. friend, be-ware! And do not play With fire to - day! Stamp

*mf* *pp*

NAT. out the brand Ere it is fanned, Or from its sleep The flame may

*pp*

NAT. leap! Tho' it may be but a child - ish game, Yet you may

*p*

NAT. set your house a - flame! Theblaze you start Maysear your

*mf* *p*

NAT. heart! Play not with fire then, friend Be - ware!

CAM. Yes, you are a du - ti - ful

*Allegretto moderato.*

*mf* *pp*

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

CAM. wife; It goes to my heart like a knife! But spite of the bars that may

Red. \*

CAM. sev - er, I love you, and love you for ev - er! And

*f* *p*

Red. \*

CAM. tho' we are al - ways a - part, The love will live on in my heart Un -

*p*

CAM. - til I grow old in the strife, While you are— a du - ti - ful

*pp* *rit:*

CAM. wife! I know there is per - il, but yet I would dare— it! To lose you for

*a tempo* *mf* *dim:* *p*

NATALIE. Allegretto.

CAM. ev - er, ah! how could I bear— it! Take care, take care! My

*rit:* *Allegretto.* *pp*

NAT. friend, be - ware! And do not play With fire to - day! Stamp

CAM. mean to dare— I mean to dare, Though du - ty bars the way;

*pp*

NAT. out the brand Ere it is fanned, Or from its sleep The flame may  
 CAM. But du - ty's call, that is not all— Love

NAT. leap! Though it may be but a child - ish game, Yet you may  
 CAM. has a word to say. You will love me yet,

NAT. set your house a - flame! The blaze you start May sear your  
 CAM. Take care, Be - ware, And in your heart The flame will start!

NAT. heart! Play not with fire, then, friend, Take care!  
 CAM. For love will bid you dare, And then you will not care!

N<sup>o</sup> 3.

## ENTRANCE. SONG.— (Sonia.) and CHORUS.

"IN MARSOVIA."

Allegro.

Piano.

The musical score is written for Piano and consists of five systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro.'.

- System 1:** The piano part begins with a bass line marked 'con Ped.' and 'fp'. The right hand has a few notes in the first measure, followed by rests. The second measure has a dynamic marking of 'fp'.
- System 2:** The right hand has a melodic line starting with a dynamic marking of 'p'. The bass line continues with a steady eighth-note accompaniment.
- System 3:** The right hand has a melodic line with a dynamic marking of 'cresc:'. The bass line continues with the eighth-note accompaniment.
- System 4:** The right hand has a melodic line with a dynamic marking of 'mf'. The bass line continues with the eighth-note accompaniment.
- System 5:** The right hand has a melodic line with a dynamic marking of 'f'. The bass line continues with the eighth-note accompaniment.

*dim:*

Tempo di Mazurka.

SONIA.

Gentle men, I pray! How polite you are!

CASCADA.

We cannot tear ourselves away! From our evening

*p*

SON.

What things you say! Stop it, pray! No more now, kindly,

S<sup>t</sup> BRIOCHE.

We're dazzled by your beauty's ray, Groping blindly!

CAS.

star!

*Red.* \* *Red.* \*

SON. *Gentle - men!* Now, don't re - peat it, pray!

St. B. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CAS. Our heart - felt hom - age let us pay! Be - fore our rul - ing

CHO. **MALE CHORUS.** Our heart - felt hom - age let us pay! Be - fore our rul - ing

*p*  
*ped.* \* *ped.*

SON. You real - ly are too good to me, you are! *rit:* I have.n't been in

St. B. star, Our fair - - est star!

CAS. star, Our fair - - est star!

CHO. star, Our fair - - est star!

*p* *rit:*

\*

Mazurka.

SON. *pp a tempo*

Pa - ris long, And when I meet a man I'm al - ways say - ing

SON.

some - thing wrong. I'm so Mar - so - vi - an! For when a man would

*Red.* \*

SON.

wed a girl In my own na - tive land, He does not call her

*mf* *p*

*Red.* \*

SON.

star and pearl And want to kiss her hand. Says he, 'Let

*pp*

*Red.* \* *Red.* \*



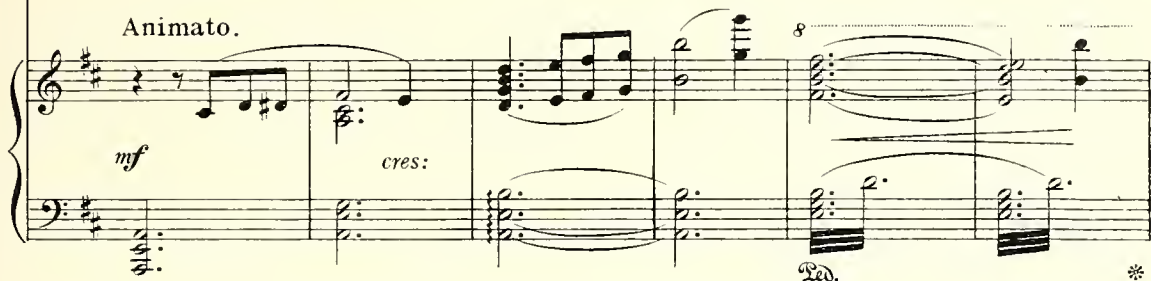
Animato.

SON.



us get married now, We are both growing big, My father has a cow, And your

Animato.



SON.



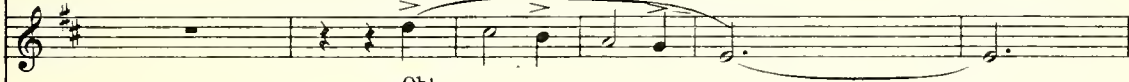
mother has a pig." That's how it's done, you know. For

S! BRIOCHE.



Oh!

CASCADA.



Oh!

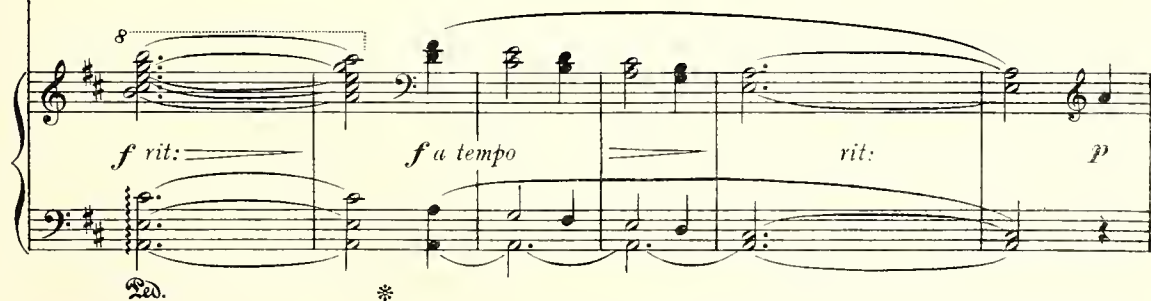
CHO.



Oh!



Oh!



## Valse

SON.

that is how we wed. There's no thing more that need be said.

SON.

But ask Pa - pa and dear Mam. ma, That's how we mar - ry in Mar - so - vi.

SON.

a! Ah!

ST BRIOCHE.

Court.ing such as that Is ex.treme.ly

CASCADA.

Court.ing such as that Is ex.treme.ly

CHO.

Ha! ha! That's how they go!

Ha! ha! That's how they go!

SON. Look out for mon - ey, then ask Pa -

St B. flat! We don't do it so!

CAS. flat! We don't do it so!

CHO. We do it so real - ly you know!

We do it so real - ly you know!

SON. - pa When you're in Mar - so - vi - a! *Allegro.*

St B. *St BRIOCHE.*

CAS. *CASCADA.*

CHO. Tell us some more of your

Tell us some more of your

SONIA.

*rit.*

SON.

ST. B.

CAS.

CHO.

Mazurka.

SON.

ST. B.

CAS.

CHO.

SON. oth-er's wife, He will be shot, of course. And if a wife to

ST. B. If a wife is un - ru - ly?

CAS. If a wife is un - ru - ly?

CHO. If a wife is un - ru - ly?

If a wife is un - ru - ly?

*Red.* \*

SON. oth-er men Should give a look or two, Her hus-band takes a

ST. B. Then her hus - band.-

CAS. Then her hus - band.-

CHO. Then her hus - band.-

Then her hus - band.-

*mf* *p*

*Red.* \*

SON. cud. get then. And beats her black and blue! Men are all the same, I

ST. B. Thrash - es her black and blue!

CAS. Thrash - es her black and blue!

CHOR. Thrash - es her black and blue! Oh

Oh

*pp* *p*

*Red.* \* *Red.* \*

SON. can see! You could beat your wives, I fan - cy!

ST. B. If you mar-ried me,- On - ly try and

CAS. If you mar-ried me,- On - ly try and

CHOR. no! Ma - dame, oh no!

no! Ma - dame, oh no!

SON. *tr*  
Ha, ha, ha, ha! Just as in Mar. so. vi.

ST. B.  
see! Ah, I don't do so!

CAS.  
see! Ah, I don't do so!

CHO.  
Real - ly, you know! That is not so!  
Real - ly, you know! That is no so!

SON. *rit.*  
- a, As we do in

ST. B. *rit.*  
A wo - man I would nev - er strike!

CAS.

CHO.

SON. Mar - so - vi - a! Ha!

St. B. We're not in Mar - so - vi -

CAS. I'll let you beat me if you like. We're not in Mar - so - vi -

CHO. We're not in Mar - so - vi -  
We're not in Mar - so - vi

*Red.* *ff* *Allegro*

SON. ha!

St. B. - a!

CAS. - a!

CHO. - a!

*Allegro* *ff*



No 3a

## BALL - MUSIC.

Walzer.

Piano.

*mf*

*p*

*f*

*mf*

*f*

*f*

No. 4.

SONG.-(Danilo.)

"MAXIM'S"

Allegretto.

Piano.

The piano introduction is in 2/4 time with a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and features a rhythmic accompaniment in the bass and a melody in the treble. The melody consists of eighth and sixteenth notes, ending with a piano (*p*) dynamic.

The first system shows the vocal line for Danilo and the piano accompaniment. The vocal line starts with a fermata and then begins with the lyrics "My Father-land, it is for". The piano accompaniment is marked with a forte (*f*) dynamic and includes a piano (*pp*) section towards the end of the system.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "thee. I ought to work from one to three: Though". The piano accompaniment continues with a forte (*f*) dynamic.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "as there is 'nt much to do, I on-ly come at half-past two! But". The piano accompaniment is marked with a mezzo-forte (*mf*) dynamic and includes a trill (*tr*) in the vocal line. The system ends with a fermata and a double asterisk (\*).

DAN.

work - ing so ex - hausts a man, And I take all the rest I

*pp*

DAN.

can; I need a sleep to put me right. And that's why

*mf*

DAN.

I sit up all night! I'm ve - ry bu - sy at my club: We have a

*fz*

DAN.

hun - dred on the rub; I lose a thou - sand of the best, Then

*mf* *f*

DAN.

get the girls to take the rest. I go off to Max - ims, Where

*p rit.* *p a tempo*

DAN.

fun and fro - lic beams, With all the girls I chat - ter, I

DAN.

laugh and kiss and flat - ter! Lo - lo, Do - do, Jou - jou, Clo -

*p*

DAN.

- clo. Mar - gal, Frou - frou! For sur - names do not mat - ter. I take the first to

## Animato.

DAN. hand And, then the corks go pop. We dance and nev - er

DAN. stop. The La - dies smile so sweet - ly, I catch and kiss them

DAN. neat - ly! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

DAN. - frou. Till I for - get com - plete - - ly My dear old Fa - ther -

DAN.

im's. 2. Then I re - fresh my ja - ded brain With lit - tle

*pp*

DAN.

sup - pers and cham - pagne. And look in - to the la - dies'

*mf*

DAN.

eyes Till they and I are close al - lies! So

*tr* *Fed.* \*

DAN.

in a glass of gold - en wine. An *en - tente*

*pp*

DAN.

cor - di - ale I sign; For I can do that sort of

DAN.

thing, As well as an - y oth - er king! Then

DAN.

I al - low the love - ly sex To wear my arms a - round their necks, And

DAN.

give the wai - ter at the door An or - der for a doz - en more! I'm

DAN. *a tempo*

hap - py at Max - im's, Where fun and fro - lic beams! With

all the girls I chat - ter, I laugh and kiss and flat - ter! Lo -

*p*

DAN.

- lo, Do - do, Jou - jou, Clo - clo, Mur - got, Frau - frau, For

*ad.* \*

DAN. *Animato.*

sur - names do not mat - ter I take the first to hand And, then the corks go

8



DAN.

pop. We dance and nev - er stop The la - dies smile so sweet - ly, I

DAN.

catch and kiss them neat - ly Lo - lo, Do - do, Jou - jou, Clo -

*p*

*Red.* \*

DAN.

- clo, Mar - got, Frou - frou Till I for - get com - plete - ly My dear old Fa - ther -

DAN.

- land.

*f* **Allegro.** *ff* *f*

Nº 5.

## SONG. (Camille.)

"HOME"

Camille. *Allegretto.*

Piano. *f* *p* *mf* *pp*

CAM. If I could go with you, Be - yond the dis - tant blue,

CAM. To some fair - land un - known, Where we were - all a - lone,

CAM. No more would I de - mand, Than, with - you hand in hand

CAM. To wan - der through that ma - gic land. That is the

CAM. ma - gic that fills the hap - py home. The storm - y

CAM. world may be wild as o - cean foam, We shall not

CAM. care what the wea - ry world may do, You're all the

CAM. world to me, and I to you.

## Più lento.

CAM. Ah, that is all to live for tru - ly, Can hap - pi - ness be

CAM. found else - where? On - ly the sun and sky a - bove

CAM. Smil - ing on me and her I love! Ah, when the world is

CAM. all un - ru - ly, One re - fuge we can find from care,

CAM. It is the home, It is our home and hap - pi - ness is there, yes there.

## Allegretto.

CAM.

*p* *mf* *pp*

CAM.

Yet all the love - ly dream is but a bub - ble's gleam,

CAM.

A rain - bow's mag - ic ray That breaks and fades a - way,

CAM.

The home I thought so fair We find not a - ny - where,

*pp*

CAM.

'Tis but a cas - tle in the air. That is the

*pp*

CAM.  *vis - ion of hap - pi - ness at home, But in the*

CAM.  *search for it vain - ly we may roam The world is*

CAM.  *cold that we have to wan - der through, Though you're the*

CAM.  *world to me and I to you.* *p*

CAM.

*Ped.* \* *Ped.* \* *Ped.*

CAM.

You're all my world. I'm the world to

\*

CAM.

you.

**Allegro.**

*mf animato* *p*

CAM.

*pp* *rit.* *p* *f*

*Ped.* \* *Ped.* \* 8 \* \*

BALL-MUSIC.  
Tempo di Valse.

Piano.

First system of piano accompaniment for the waltz, marked *Piano.* and *mf*. It features a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of flowing eighth and sixteenth notes in the right hand and block chords in the left hand.

Second system of piano accompaniment for the waltz. It continues the melodic and harmonic patterns from the first system, ending with a double bar line and a key signature change to two sharps (F# and C#).

Tempo di Marcia.  
MALE CHORUS.

CHO.

First system of the male chorus vocal line, marked *Tempo di Marcia.* and *MALE CHORUS.* The lyrics are: "La-dies' choice! That's the u - ni - ver - sal voice! So, Madame, may I demand The". The music is in 2/4 time with a key signature of one sharp.

Tempo di Marcia.

First system of piano accompaniment for the male chorus, marked *Tempo di Marcia.* and *mf*. It features a treble and bass clef with a key signature of one sharp and a 2/4 time signature. The accompaniment consists of rhythmic eighth and sixteenth notes.

CHO.

Second system of the male chorus vocal line. The lyrics are: "high - est hon - our of your hand? One dance - just one a - lone To call my ve - ry own!". The music continues in 2/4 time with a key signature of one sharp.

Second system of piano accompaniment for the male chorus. It continues the rhythmic accompaniment from the first system, marked with *fz* (forzando) in the bass line.



CHO.

Su-preme-ly hap-py I should be If you had cho-sen me!

Su-preme-ly hap-py I should be If you had cho-sen me!

SONIA.

Gen-tle-men, Tho' of course I like to dance with an-y, What am I to

SON.

say to ten? I can-not take so ma-ny. I had best sit

SON.

out the dance, Give the o-ther girls a chance. There are partners here in

SON. plenty!

St. BRIOCHE. *(aside)* *più animato*

Not with millions, sweet and twen-ty! They're get-ting ve-ry pressing now, I must

MALE CHORUS.

CHO. Just a dance! On-ly one! Just a sin-gle dance!

Just a dance! On-ly one! Just a sin-gle dance!

*f* *ff* *f* *fz più animato*

St. B. put them off some-how- Yes, I'll put them off some-how.

*Allegro.*

*fz* *f*

St. B. *Più lento.*

They're like flies a-round the hon-ey,

*Più lento.*

*p*

Tempo di Marcia moderato.

CASCADA.

St. B. They shall not get the widow's mou - ey. I

CAS say, don't you know this is wrong of you, It's conduct that grieves us and pains. If

ST. BRIOCHE.

CAS you do not dance, what are we to do But go off and blow out our brains?

You

St. B. wo - men go in for the vote, they say, And want to be e - qual with man; And

ST. B. now that to-night is e - lec - tion day, You won't give a vote when you can!

CASCADA.

Then pray re -

8.....

*f* *mf*

ST. B. Then do not spurn me! E - lec - tor! May I ask your vote and

CAS. - turn me! E - lec - tor! May I ask your vote and

8.....

ST. B. voice? Give your vote to Saint Brio - che! I am the

CAS. voice? Mind and plump for Cas - ca - da! I am the

8.....

*f* *p*

ST. B. par - ty de - serv - ing your choice! Give your vote to

CAS. par - ty de - serv - ing your choice! Mind and plump for Cas - ca - da!

CHO. MALE CHORUS. Don't you vote for  
Don't you plump for Cas - ca - da!

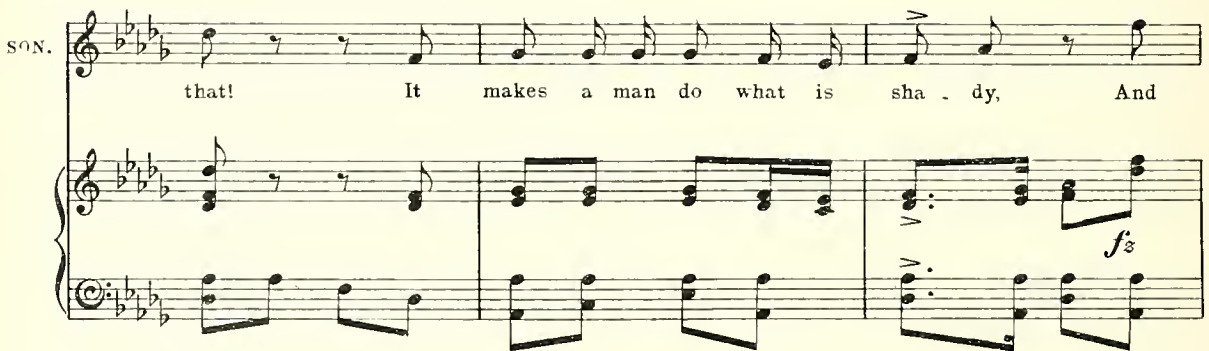
SONIA.  
I'm

ST. B. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. Saint Bri - o - che! I am the par - ty de - serv - ing your choice!  
I am the par - ty de - serv - ing your choice!

SON.  not a po - lit - i - cal la - dy, I hate giv - ing votes, and all

SON.  that! It makes a man do what is sha - dy, And

SON.  ru - ins a wo - man's best hat! But now as you're all of you

SON.  stand - ing, And say that you won't leave me still, I'll

SON. do what you all are de - mand - ing: You ask me to vote - and I

SON. will! I have to think be - fore I give my

ST. BRIOCHE.

Then do not spurn me!

CASCADA.

Then pray re - turn me!

SON. voice! Now in what di - rec - tion Shall I make se - lec - tion? Who is the

SON. par - ty de - serv - ing my choice? Now, in what di - rec - tion Shall I make se -

ST. BRIOCHE. Look in my di -

CASCADA. I'm up for e - lec - tion!

MALE CHORUS. Look in my di -

CHO. I'm up for e - lec - tion!

SON. - lec - tion? Who is the par - ty de - serv - ing my choice?

ST. B. - rec - tion! I am the par - ty de - serv - ing your choice!

CAS. I am the par - ty de - serv - ing your choice!

CHO. - rec - tion! I am the par - ty de - serv - ing your choice!

I am the par - ty de - serv - ing your choice!



Allegretto.

SONIA.

Well, then, gen - tle - men, You have been nom.in - a - ted for c -

*pp*

*Tr.*

SON.

- lec - tion: Then I'll vote - The die is

*f*

SON.

*animato* DANILO. (brings in LADIES)

cast! Help has come to me at last!

LADIES. (off)

Ladies' choice! La,dies' choice!

*f animato* *ff* *fz*

DAN.

Tempo di Valse. *rit.* *a tempo*

Oh, come a - way, a - way! Mu - sic is call - ing, — With its

*p* *rit.* *a tempo*

DAN.

ma - gic - charm en - thrall - ing! - To its ring - ing and sing - ing You

*mf* *pp*

DAN.

lift your feet, Fol - low the chime of the time Of the waltz - 's beat!

*mf* *p* *mf*

DAN.

Oh, come a - way, a - way! Mu - sic is play - ing, - Lin - ger not, vain.

*rit.* *a tempo*

*f<sub>2</sub>* *rit.* *mf a tempo*

DAN.

- - ly de - lay - ing, - Take your part - ners, - choice is free!

*f<sub>2</sub>*

1 LADY (to a MAN)

(both dance off)

Will you please, Sir, dance with me?

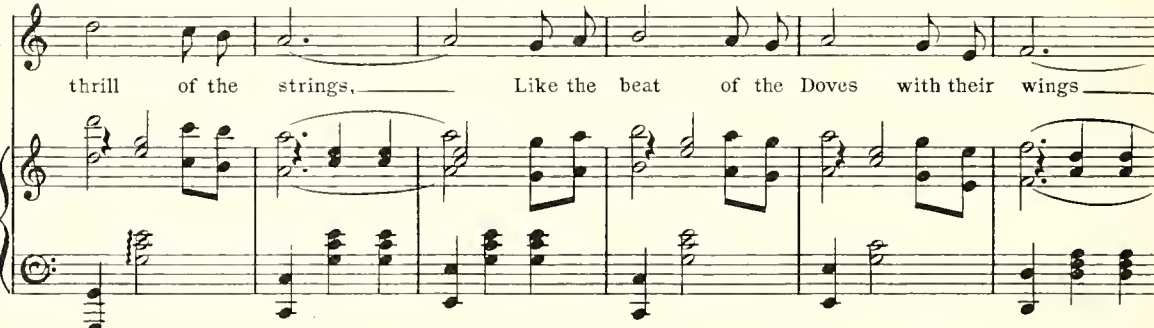
SONIA.  
For the

SON.  
night of the ball will go by, \_\_\_\_\_ And the dawn will be cold in the

SON.  
sky. \_\_\_\_\_ Let us cap - ture our joys as they fly, \_\_\_\_\_

SON.  *fz* *p*

Soon will they fade and die! There's a charm in the

SON. 

thrill of the strings, Like the beat of the Doves with their wings

SON.  *rit.*

Then a way! No delay! Let us dance while we may, For our pleasure will

SON.  *a tempo* *f a tempo*

end with day! **LADIES.** Take your partners don't delay!

SONIA.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

DANILO.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

ST. BRIOCHE.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CASCADA.

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

Oh, come a - way, a - way! Mus - ic is call - ing, — With its

CHO.

Musical score for the first system, including vocal parts and piano accompaniment. The piano part features a melody with a 'V' marking and a 'CANTO' section with a 'f' dynamic marking.

SON.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

DAN.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

ST. B.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

CAS.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

CHIO.

mag - ic charm en - thrall - ing! — To its ring - ing and sing - ing You

Musical score for the second system, including vocal parts and piano accompaniment. The piano part features a melody with a 'V' marking and a 'CANTO' section with a 'f' dynamic marking.

SON.  
DAN.  
ST. B.  
CAS.  
CHO.

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

lift your feet, Fol - low the chime of the time of the waltz\_'s beat. Oh, come a - way, a -

SON.  
DAN.  
ST. B.  
CAS.  
CHO.

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

way! Mus - ic is play - ing — Don't you hear what — it is

SON. say - ing? To the dance, make no de - lay - ing!

DAN. say - ing? To the dance, make no de - lay - ing!

ST. B. say - ing? To the dance, make no de - lay - ing!

CAS. say - ing? To the dance, make no de - lay - ing!

CHO. say - ing? To the dance, make no de - lay - ing!

Red. # \*

SON. Till the night shall be gone Our dance goes on. *(aside)*

DAN. Till the night shall be gone Our dance goes on. Not

ST. B. Till the night shall be gone Our dance goes on.

CAS. Till the night shall be gone Our dance goes on.

CHO. Till the night shall be gone Our dance goes on.

DAN. one of them must have her hand, \_\_\_\_\_ For

DAN. that would grieve my Fa - ther - land. \_\_\_\_\_ I mean to

DAN. make the game too hot For flies a\_ round the honey - pot! \_\_\_\_\_

DAN. \_\_\_\_\_ Give

ST. BRIOCHE.

CASCADA. (to SONIA.)

Ma - dame, you have \_\_\_\_\_ not spo - ken! \_\_\_\_\_



SONIA.

ST. B. me a word as tok - en! Yes, now the time has

DANILO. (aside)

SON. come to choose. I'll have to try some cle - ver

SONIA.

DAN. ruse. Dear me! what shall I an - swer?

NATALIE. (with CAMILLE.)

May I pre - sent you a dan - cer? DANILO.

Oh, con - found! An -

Ob. Horn.

NAT. You

DAN. - oth - er hang - ing round!

*p* *f* *p*

*Marcia moderato.*

NAT. see him dance the pol - ka, I've tried him and I know; He

*pp*

NAT. al - so knows the ma - zur - ka, I've tried him, and it's —

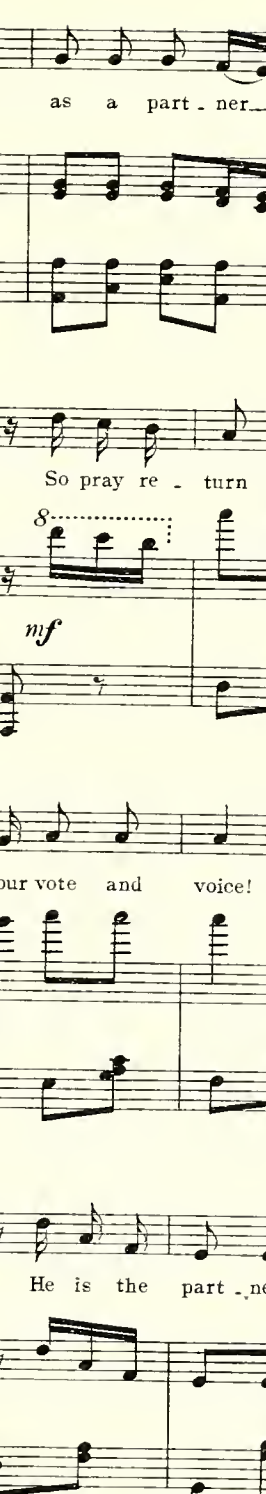
*f*

NAT. so. He's ev - en stu - died the cake walk I've

*f* *pp*

NAT.  tried him—long a—go! And as a part—ner— in a waltz, He's

NAT.  sin—ply with—out an—y faults. So pray re—turn him, And do not

NAT.  spurn him! But kind—ly let him have your vote and voice! Won't you plump for

NAT.  Jo—li—don! Give your vote to Jo—li—don! He is the part—ner des—erv—ing your

SONIA.

NAT. choice! He is the

ST. BRIOCHE. Give your vote to Saint Brioche! I am the

CASCADA. Won't you plump for Cas-ca-da? I am the

MEN. Don't you vote for Jo-li-don! I am the

Don't you vote for Jo-li-don! I am the

Allegro.

SON. can - di - date wait - ing my choice!

NAT. par - ty de - serv - ing your choice!

CAMILLE. Pray say, Ma - dame, your choice I

ST. B. par - ty de - serv - ing your choice!

CAS. par - ty de - serv - ing your choice!

MEN. par - ty de - serv - ing your choice!

Allegro.

SON. *(sees DANILO.)*  
I ra - ther think - may - be -

CAM.

am!  
mf

f

SON. *rit.* If I must give my an - swer, *(aside.)* My cho - sen part - ner will be *rit.*

*rit.* *mf* *rit.*

SON. *a tempo*  
he Who does - n't seem to no - tice me!

*fz* *mf*

SON. *(to DANILO.)* Will you be my dan - cer? *DANILO.* I? *rit.* No, Ma - dame, I do not

*fz* *rit.*

## Allegro moderato.

DAN. *SONIA.*

dance! In fact, you don't care for the

SON. *DANILO.*

chance? Don't care? Oh, no! My dance, you told me

*SONIA.*

I did! What then?

DAN. so! The dance is mine then, gen - tle -

DAN. - men, I can do what I like with it, As I think

SONIA.

Of course!

NATALIA.

What does he mean?

CAMILLE.

What does he mean?

DAN.

fit! That's so? This dance, for which I

ST. BRICCHE.

What does he mean?

CASCADA.

What does he mean?

MEN.

What does he mean?

What does he mean?

*pp*

DAN.

now express my thanks, Is worth at least two thousand francs!

*mf*

DAN. *rit.*  
 Yours the dance may be, If you'll give two thousand francs to me For chari - ty!

*p* *rit* *mf* *a tempo*

CAMILLE.

Two thousand francs?

DAN.

It's go - ing, - go - ing No ad - vance?

ST. BRIOCHE.

Two thousand francs?

CASCADA.

*(to ST. BRIOCHE.)*

Two thousand francs? But for a dance?

MEN.

Two thousand francs?

Two thousand francs?

*p* *mf*



(aside)

DAN. It on - ly needs a lit - tle tact!

(to CASCADA.)

ST. B. Two thousand francs! He must be cracked!

CAS. Two thousand francs!

MEN. Two thousand francs!

Two thousand francs!

*cresc.* *mf* *rit.* *f*

(to SONIA.)

DAN. Now you see, gracious la - dy, what I say! Your a - dor - ers

ST. B. It's sim - ply sil - ly!

CAS. Two thousand francs!

MEN. Two thousand francs! It's sim - ply sil - ly!

Two thousand francs! It's sim - ply sil - ly!

*pp*

DAN.

all grow chil - ly, When you call on them to pay. They love you

DAN.

and a - dore, But love their mon - ey more. And that's the

(SONIA. turns away.)

CAMILLE.  
(to NATALIE)

DAN.

sort of man they raise In no - ble mod - ern days. I

**Allegro.**

CAM.

can - not let him put me off so. It's two thousand francs - that I will

NATALIE. (Seizes his arm.)

You're in love with her?

(Surprised)

pay.

You told me so your -

(draws him away)

You must come a way!

(Exit.)

- self -

scen

do ff

rit.

Valse.

DANILO.

The last is gone, And you are free, And now,

pp

SONIA.

mad - ame, per - haps

You'll have the dance with me?

Now

DANILO.

ON. I must de - cline! The dance is mine, As you will al - low.

SONIA.

Thank you, I do not dance — At least not now!

DANILO.

*rit.* Hark to the mu - sic there at the ball! Will you not fol - low its

DAN.

call?

Valse moderato.

8.....

8  
Ped. \*

SONIA.

No, I will not

Tempo di Valse.

*mf* *a tempo* *p*

8  
Ped. \* Ped. \* Ped. \*

(He dances round her.)

*mf con tenerezza* *poco a poco cresc.*

SONIA.

You're a ve - ry bad man, But

*mf*

*(She takes his arm.)*

DANILO.

SON.

dance like an an - gel! I do what I can!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dance like an an - gel! I do what I can!". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand. Dynamic markings include *mf* and *f*.

*(The Curtain falls slowly.)**(Both dance off.)*

The second system of music is a piano accompaniment in grand staff. It continues the piece with a key signature of one sharp and 4/4 time. The dynamics are marked *ff* and *sempre più*. The music features a rhythmic pattern of chords and moving lines in both hands.

The third system of music is a piano accompaniment in grand staff. It continues the piece with a key signature of one sharp and 4/4 time. The dynamics are marked *forte et molto animato*. The music features a rhythmic pattern of chords and moving lines in both hands.

Presto.

The fourth system of music is a piano accompaniment in grand staff. It continues the piece with a key signature of one sharp and 4/4 time. The dynamics are marked *fff*. The music features a rhythmic pattern of chords and moving lines in both hands.

The fifth system of music is a piano accompaniment in grand staff. It continues the piece with a key signature of one sharp and 4/4 time. The dynamics are marked *ff*. The music features a rhythmic pattern of chords and moving lines in both hands. The system ends with a double bar line and a fermata over the final chord.

\*  
END OF ACT I.

# Act II.

No. 7.

OPENING CHORUS and SONG-(Sonia.)

"VILIA"

Polonaise.

Piano.

*f* *ff* *p* *f* *ff*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

SONIA.

I bid you

*Allegretto moderato.*

SON.

wait here for a minute, And you will see Our own Mar-so-vian dance, when

SON

they begin it, Just as it would be, you understand, In our own native land.



## Vivace.

First system of the musical score. The treble clef staff contains a melody with eighth-note patterns, and the bass clef staff contains a rhythmic accompaniment of eighth notes. Both staves are marked with a forte *f* dynamic. The key signature is one sharp (F#) and the time signature is 2/4. A *Ped.* (pedal) marking is present below the bass staff.

Second system of the musical score. The treble clef staff continues the melodic line with eighth-note patterns, and the bass clef staff continues the rhythmic accompaniment. A forte *f* dynamic is indicated in the middle of the system.

Third system of the musical score. The treble clef staff features a melodic line with a long slur over the final two measures. The bass clef staff has a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). A small asterisk *\** is located below the bass staff in the first measure.

Fourth system of the musical score. The treble clef staff has a melodic line with eighth-note patterns and slurs. The bass clef staff has a rhythmic accompaniment. Dynamics include *p* (piano) and *ff* (fortissimo).

Fifth system of the musical score. The treble clef staff has a melodic line with eighth-note patterns and slurs. The bass clef staff has a rhythmic accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). The system concludes with a key signature change to two flats (Bb and Eb) and a 2/4 time signature.

## Allegretto.

CHO.

Ah!  
Ah!  
Ah!

Allegretto.

This system contains the first vocal entry. The vocal parts (Soprano, Alto, Bass) are marked with 'Ah!' and the tempo is 'Allegretto'. The piano accompaniment is in the lower staves.

CHO.

Ah!  
Ah!  
Ah!

Allegretto.

This system contains the second vocal entry. The vocal parts (Soprano, Alto, Bass) are marked with 'Ah!' and the tempo is 'Allegretto'. The piano accompaniment is in the lower staves.

CHO.

Ah!  
Ah!  
Ah!

Allegretto.

This system contains the third vocal entry. The vocal parts (Soprano, Alto, Bass) are marked with 'Ah!' and the tempo is 'Allegretto'. The piano accompaniment is in the lower staves.

Ah!  
Ah!  
Ah!

Allegretto.

This system contains the fourth vocal entry. The vocal parts (Soprano, Alto, Bass) are marked with 'Ah!' and the tempo is 'Allegretto'. The piano accompaniment is in the lower staves.

CHO.

Ah!

Ah!

Ah!

This system contains the first three staves of music. The top staff is a vocal line starting with a forte (*f*) dynamic and the word "Ah!". The second staff is a vocal line, also starting with *f* and "Ah!". The third staff is a vocal line, starting with *f* and "Ah!". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CHO.

Ah!

Ah!

Ah!

This system contains the next three staves of music. The top staff is a vocal line starting with a fortissimo (*ff*) dynamic and the word "Ah!". The second staff is a vocal line, also starting with *ff* and "Ah!". The third staff is a vocal line, starting with *ff* and "Ah!". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

CHO.

Ah!

Ah!

Ah!

This system contains the final three staves of music. The top staff is a vocal line starting with a forte (*f*) dynamic and the word "Ah!". The second staff is a vocal line, also starting with *f* and "Ah!". The third staff is a vocal line, starting with *f* and "Ah!". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

## Vivace.

CHO.

*f* Hei - a - ho!

*f* Down in dear Mar - so - via, that's the way we go, In the good old

Down in dear Mar - so - via, that's the way we go, In the good old

Vivace.

CHO.

Hei - a - ho!

fash - ion, danc - ing to and fro; Gai - ly sing - ing and

fash - ion, danc - ing to and fro, Gai - ly sing - ing and

CHO.

Hei!

light - ly spring - ing, Maid - ens danc - ing and cym - bals

light - ly spring - ing, Maid - ens danc - ing and cym - bals

CHORUS

Heil Heil

ring - ing! Gai - ly sing - ing and light - ly spring - ing,

ring - ing! Gai - ly sing - ing and light - ly spring - ing.

*ff* *ff* *p*

CHORUS

Heil! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

Maid - ens danc - ing and cym - bals ring - ing! Down in

*ff* *p* *ff*

CHORUS

dear Mar - so - via, So we go! Hei

dear Mar - so - via, So we go! Hei

dear Mar - so - via, So we go! Hei

*ff* *ff*

Allegretto moderato. SONIA.

Now sing our dear Mar - so - vian rhyme. A bal - lad made in

SON. old - en time, The sto - ry all our chil - dren know, A - bout a Vil - ia long a -

SONG-(Sonia) "VILIA"  
Allegretto

SON. - go! 1. There once was a wood - maid - en

SON. Vil - ia, A witch of the wood, A hunt - er be - held her a -  
smiled, and no an - swer she gave, But beck - oned him in . . . to the

SON.

lone as she stood. The spell of her beau - - ty up -  
 shade of the cave; He nev - - er had known such a

SON.

on him was laid; He look'd and he long'd for the  
 rap - tur - ous bliss, No maid - en of mort - als so

SON.

mag - ic - al maid! For a sud - dentrem - or ran, Right thro' the love - be - wild - er'd  
 sweet - ly can kiss! As be - fore her feet he lay She vanish'd in the wood a -

SON.

man, And he sigh'd as a hap - less lov - er can.  
 way, And he call'd vain - ly till his dy - ing day!

SON.  
 "Vil - ia, O Vil - ia! the witch of the wood, Would I not  
*p*  
*con Sord.*

SON.  
 die for you, dear, if I could! Vil - ia, O Vil - ia, my  
 155

SON.  
 love and my bride!" Soft - ly and sad - ly he sighd.  
*p*

CHO.  
*mf*  
 Vil - ia, O Vil - ia! the witch of the wood!  
*mf*  
 Vil - ia, O Vil - ia! the witch of the wood!  
*mf*  
 Vil - ia, O Vil - ia! witch of the wood!



*mf*

CHORUS  
 Would I not die for you, dear, if I could!

*ppp*

SONATA  
 "Vil - ia, O Vil - ia, my love and my bride!"

*ppp*

SONATA  
 Soft - ly and sad - ly he sigh'd.

1.

**Allegretto.**

SONATA

*p* *fz* *p* *f* *pp*

2. The

SON.

sigh'd, Sad - ly he sigh'd Vil - - ia.

CH0.

For love he died.

For love he died.

For love he died.

*f* *pp* *f*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

Vivace.

CH0.

Down in dear Mar - so - viã, that's the

Down in dear Mar - so - viã, that's the

Vivace.

*f* *p* *f*

*Red.*

CHO. Hei - a - ho! Hei - a - ho!

way we go, In the good old fash - ion dan - cing to and fro,

way we go, In the good old fash - ion dan - cing to and fro,

This system contains the first vocal entry. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Hei - a - ho!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#) and the time signature is 2/4.

CHO. Heil!

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

Gai - ly sing - ing and light - ly spring - ing! Maid - ens

This system features a vocal entry with the lyrics "Heil!". The vocal parts enter with "Gai - ly sing - ing and light - ly spring - ing! Maid - ens". The piano accompaniment includes dynamic markings: *ff* (fortissimo) at the beginning, *p* (piano) in the middle, and *ff* at the end. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

CHO. Heil!

dan - cing and cym - bals ring - ing, Gai - ly

dan - cing and cym - bals ring - ing, Gai - ly

This system continues the vocal entry with the lyrics "Heil! dan - cing and cym - bals ring - ing, Gai - ly". The piano accompaniment features dynamic markings of *p* (piano) and *ff* (fortissimo). The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand.

CHO. Heil  
 sing - ing and light - ly spring - ing, Maid - ens  
 sing - ing and light - ly spring - ing, Maid - ens

CHO. Heil Down in  
 dan - cing and cym - bals ring - ing, Down in  
 dan - cing and cym - bals ring - ing, Down in

CHO. dear Mar - so - via, So we go! Heil!  
 dear Mar - so - via, So we go! Heil!  
 dear Mar - so - via, So we go! Heil!

## No. 8.

## DUET.—(Sonia and Danilo.)

## "THE CAVALIER"

Allegretto.

Sonia.

Piano.

SON.

Hal - lo, maid - en' See him ride, See the horse - man pranc - ing!

SON.

Has he come to choose a bride From the maid - ens dan - cing?

SON.

Look up, maid - en, mark him well! Leave the dan - cers lone - ly

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

SON.

He may like you, who can tell. If he sees you on - ly!

*pp* *fp*

DANILO.

So she glan - ces shy and sly, And she meets the horse - man's eye!

*pp*

SONIA.

Not a word she says, but still, He can take her if he will!

*mf* *rit:* *a tempo*

Piu lento.

SON. *pp*

Sil - ly, sil - ly cav - a - lier! He can nei - ther see nor hear;

SON. *p*

Sil - ly, sil - ly horse - man! Ride up - on your course, man, Sil - ly, sil - ly cav - a -

*rit.* *a tempo*

SON. *mf* *pp*

- lier! He that will not when he may,

SON. *p*

When he wills it shall have nay, Sil - ly, sil - ly horse - man!

*rit.*

SON. *a tempo*

Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

*a tempo* *mf*

## Animato.

## Allegretto.

Red.

\*

SONIA.

Hal - lo! Here he comes a - gain! See his charg - er wheel - ing!

Red.

\*

Red.

\*

Red.

\*

Red.

\*

SON.

Now he seems a love - lorn swain, Beg - ging and ap - peal - ing!



SON.  
 But the maid - en, calm and cool. Sings and does - n't care now!

*pp*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

SON.  
 "Cav - a - lier, if you're a fool I am not, - so there now!"

*pp* *fp*

DANILO.  
 So the horse man laughs "All right!" If you won't, why, then good - night!

*pp*

DAN.  
 Pret - ty maid - en, now good - bye, - Take an - oth - er, so will I!

*mf* *rit:*

SONIA. *Più lento.*  
 Sil - ly, sil - ly cav - a - lier! You can neither see nor hear!

*pp*  
*Ped.* \* *Ped.* \*

SON. *rit.* *a tempo*  
 Sil - ly sil - ly horse - man! Ride up - on your course, man! Sil - ly, sil - ly cav - a -

DAN.  
 Clev - er clev - er horse - man! That's the pro - per course, man! Clev - er, clev - er cav - a -

*p* *rit.* *a tempo*  
*Red.* \* *Red.* \* *Red.* \*

SON. *mf*  
 - lier! He that will not when he may,

DAN.  
 - lier! You may take it as you may,

*mf* *pp*

SON. *rit.*  
 When he wills it, shall have nay! Sil - ly, sil - ly horse - man,

DAN.  
 I shall love and ride a - way! Clev - er, clev - er horse - man,

*pp rit.*  
*Red.* \*

SON. *a tempo*  
 Ride up - on your course, man, Sil - ly, sil - ly cav - a - lier!

DAN.  
 That's the pro - per course, man, Clev - er, clev - er cav - a - lier!

*mf* *a tempo* *mf*  
*Red.* \* *Red.* \*

Allegro moderato.

*mf*

*Red.* \*

*Red.* \*

(DANILO saluts and exit.)

*ff*

*ff*

(SONIA moves after him.)

*Red.* \*

(She stops.)

*Red.* \*

SONIA.

*rit.*

*Allegro.*

Sil - ly, sil - ly horse-man! Ride up - on your course-man! Sil - ly, sil - ly cav - a - lier!

*rit.*

*Allegro.*

*f*

*ff*

*Red.* \*

Nº 9.

MARCH-SEPTET.

"WOMEN."

Tempo di Marcia.

Danilo.

DANILO.

Oh, the

Piano.

DAN.

wo-men!

How to win them-

That's an

POPOFF.

Oh, the wo-men!

Tell us, pray!

ST. BRIOCHE.

Oh, the wo-men!

Tell us, pray!

CASCADA.

Oh, the wo-men!

Tell us, pray!

NISCH.

Oh, the wo-men!

Tell us, pray!

KHADJA.

Oh, the wo-men!

Tell us, pray!

NOVIKOVICH.

Oh, the wo-men!

Tell us, pray!

DAN. art I'm ra - ther dim in, For there is no pa - tent way!

POPOFF. Winning

*cresc.* *f* *p*

Red. \* Red. \* Red. \*

DAN. Winning wo-men- How's it done? That's what no - bo - dy dis -

POP. wo-men For their lov-ers- That's what no - bo - dy dis -

ST.B. Winning wo-men- How's it done?

CAS. Winning wo-men- How's it done?

NIS. Winning wo-men- How's it done?

KHAD. Winning wo-men- How's it done?

NOV. Winning wo-men- How's it done?

*f* *p*

DAN. - cov - ers, Not ev - en an Ed - i - son! With one you have to flirt and flat - ter -

POP. - cov - ers, Not ev - en an Ed - i - son!

ST. B. Not ev - en an Ed - i - son!

CAS. Not ev - en an Ed - i - son!

NIS. Not ev - en an Ed - i - son!

KHAD. Not ev - en an Ed - i - son!

NOV. Not ev - en an Ed - i - son!

DAN. So and so and so and so! So and so and

POP. So and so and so and so! And look un - ut - ter - a - bly at her - So and so and

ST. B. So and so and so and so! So and so and

CAS. So and so and so and so! So and so and

NIS. So and so and so and so! So and so and

KHAD. So and so and so and so! So and so and

NOV. So and so and so and so! So and so and

DAN. so and so! So and so and so and so!

POP. so and so! So and so and so and so!

ST.B. so and so! An - o - ther likes you when you blus - ter - So and so and so and so!

CAS. so and so! So and so and so and so! And

NIS. so and so! So and so and so and so!

KHAD. so and so! So and so and so and so!

NOV. so and so! So and so and so and so!

DAN. So and so and so and so! One

POP. So and so and so and so!

ST.B. So and so and so and so!

CAS. while you beat her you can trust her - So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

DAN. asks for ten - der - ness un - flag - ging - So and so and so and so!

POP. - - - - - So and so and so and so! An -

ST. B. - - - - - So and so and so and so!

CAS. - - - - - So and so and so and so!

NIS. - - - - - So and so and so and so!

KHAD. - - - - - So and so and so and so!

NOV. - - - - - So and so and so and so!

*p*

*Red.* \*

DAN. - - - - - So and so and so and so!

POP. - o - ther's al - ways rag - ging, nag - ging - So and so and so and so!

ST. B. - - - - - So and so and so and so!

CAS. - - - - - So and so and so and so! An -

NIS. - - - - - So and so and so and so!

KHAD. - - - - - So and so and so and so!

NOV. - - - - - So and so and so and so!

*mf*

*Red.* \*



*Animato.*

*rit.*

*rall.*

DAN. So and so and so and so! And o.ther things they

POP. So and so and so and so! And o.ther things they

ST. B. So and so and so and so! And o.ther things they

CAS. - o . ther likes in - ces - sant laugh, ter- So and so and so and so! And o.ther things they

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*Animato.*

*rit.*

*p* *rall.*

*Ad.*

\*

DAN. ask for af . ter- So and so and so and so! You may

POP. ask for af . ter- So and so and so and so! You may

ST. B. ask for af . ter- So and so and so and so!

CAS. ask for af . ter- So and so and so and so!

NIS. So and so and so and so!

KHAD. So and so and so and so!

NOV. So and so and so and so!

*rit.*

*a tempo*

*pp*

*rit.*

*p a tempo*

*Ad.*

\*

TRIO.  
Tempo I.

DAN. *stu - dy her ways as you can; But a wo - man's too*

POP. *stu - dy her ways as you can; But a wo - man's too*

ST.B. *Oh, the women! Bless the women!*

CAS. *Oh, the women! Bless the women!*

NIS. *Oh, the women! Bless the women!*

KHAD. *Oh, the women! Bless the women!*

NOV. *Oh, the women! Bless the women!*

Tempo I.

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST.B. *Oh, the women! Hang the women!*

CAS. *Oh, the women! Hang the women!*

NIS. *Oh, the women! Hang the women!*

KHAD. *Oh, the women! Hang the women!*

NOV. *Oh, the women! Hang the women!*

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B.

CAS. Girls, girls, girls, girls!

NIS. Girls, girls, girls, girls!

KHAD. Girls, girls, girls, girls!

NOV. Girls, girls, girls, girls!

*ff* *f*

*Ad.* *Ad.*

DAN. fair flax.en hair, eyes of blue, She's a long way too know - ing for

POP. fair flax.en hair, eyes of blue, She's a long way too know - ing for

ST. B. Oh, the women! Darling women!

CAS. Oh, the women! Darling women!

NIS. Oh, the women! Darling women!

KHAD. Oh, the women! Darling women!

NOV. Oh, the women! Darling women!

*ff*

*Ad.* *Ad.*

DAN. you. She is dark, or she's fair, She may smile or may

POP. you. She is dark, or she's fair, She may smile or may

ST.B. Oh, the women! Blow the women!

CAS. Oh, the women! Blow the women!

NIS. Oh, the women! Blow the women!

KHAD. Oh, the women! Blow the women!

NOV. Oh, the women! Blow the women!

*cre - - - scen - - - do*

DAN. frown- Nev - er mind, you will get done brown!

POP. frown- Nev - er mind, you will get done brown!

ST.B.

CAS.

NIS.

KHAD.

NOV.

*23260 M.W.*

DAN. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!*

POP. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

ST.B. *Wo - men, wo - men, wo - men, wo - men,*

CAS. *Wo - men, wo - men,*

NIS. *Wo - men, wo - men, wo - men, wo - men, wo - men, wo - men,*

KHAD. *Wo - men, wo - men, wo - men, wo - men,*

NOV. *Wo - men, wo - men,*

*f*

DAN. *Ah!* *rit.* *ff* *You may*

POP. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *ff* *You may*

ST.B. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *rit.* *ff* *You may*

CAS. *ah!* *ff* *You may*

NIS. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *rit.* *ff* *You may*

KHAD. *wo - men, wo - men, wo - men, wo - men, wo - men, wo - men, ah!* *ff* *You may*

NOV. *ah!* *rit.* *ff* *You may*

*molto cresc.* *rit.* *ff*

DAN. stu - dy her ways as you can, But a wo - man's too

POP. stu - dy her ways as you can, But a wo - man's too

ST. B. stu - dy her ways as you can, But a wo - man's too

CAS. stu - dy her ways as you can, But a wo - man's too

NIS. stu - dy her ways as you can, But a wo - man's too

KHAD. stu - dy her ways as you can, But a wo - man's too

NOV. stu - dy her ways as you can, But a wo - man's too

DAN. much for a man! It is deep - er than div - ing for

POP. much for a man! It is deep - er than div - ing for

ST. B. much for a man! It is deep - er than div - ing for

CAS. much for a man! It is deep - er than div - ing for

NIS. much for a man! It is deep - er than div - ing for

KHAD. much for a man! It is deep - er than div - ing for

NOV. much for a man! It is deep - er than div - ing for

DAN. pearls Court.ing girls, girls, girls, girls, girls! With her

POP. pearls Court.ing girls, girls, girls, girls, girls! With her

ST. B. pearls Court.ing girls, girls, girls, girls, girls! With her

CAS. pearls Court.ing girls, girls, girls, girls, girls! With her

NIS. pearls Court.ing girls, girls, girls, girls, girls! With her

KHAD. pearls Court.ing girls, girls, girls, girls, girls! With her

NOV. pearls Court.ing girls, girls, girls, girls, girls! With her

*cre - scen - do* *ff*

DAN. fair flax\_en hair, eyes of blue, She's a long way too

POP. fair flax\_en hair, eyes of blue, She's a long way too

ST. B. fair flax\_en hair, eyes of blue, She's a long way too

CAS. fair flax\_en hair, eyes of blue, She's a long way too

NIS. fair flax\_en hair, eyes of blue, She's a long way too

KHAD. fair flax\_en hair, eyes of blue, She's a long way too

NOV. fair flax\_en hair, eyes of blue, She's a long way too

*cre - scen - do* *f*

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST. B. know - ing for you! She is dark, or she's fair, She may

CAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

DAN. smile or may frown- Nev - er mind, you will get done brown! You may

POP. smile or may frown- Nev - er mind, you will get done brown! You may

ST. B. smile or may frown- Nev - er mind, you will get done brown!

CAS. smile or may frown- Nev - er mind, you will get done brown!

NIS. smile or may frown- Nev - er mind, you will get done brown!

KHAD. smile or may frown- Nev - er mind, you will get done brown!

NOV. smile or may frown- Nev - er mind, you will get done brown!



DAN. *stu - dy her ways as you can, But a wo - man's too*

POP. *stu - dy her ways as you can, But a wo - man's too*

ST. B. *Wo - men!*

GAS. *Women!*

NIS. *Wo - men!*

KHAD. *Women!*

NOV. *Women!*

*sempre leggiero*

DAN. *much for a man! It is deep - er than div - ing for*

POP. *much for a man! It is deep - er than div - ing for*

ST. B. *Wom - en!*

GAS. *Women!*

NIS. *Women!*

KHAD. *Women!*

NOV. *Women!*

DAN. pearls, Country girls, girls, girls, girls, girls With her

POP. pearls, Country girls, girls, girls, girls, girls With her

ST. B. Women! Girls, girls, girls, girls With her

GAS. Women! Girls, girls, girls, girls With her

NIS. Women! Girls, girls, girls, girls With her

KHAD. Women! Girls, girls, girls, girls With her

NOV. Girls, girls, girls, girls, girls With her

*cre - scen - do. ff* *pp*

DAN. fair flaxen hair, eyes of blue, She's a long way too

POP. fair flaxen hair, eyes of blue, She's a long way too

ST. B. fair flaxen hair, eyes of blue, She's a long way too

GAS. fair flaxen hair, eyes of blue, She's a long way too

NIS. fair flaxen hair, eyes of blue, She's a long way too

KHAD. fair flaxen hair, eyes of blue, She's a long way too

NOV. fair flaxen hair, eyes of blue, She's a long way too

*cresc.*

DAN. know - ing for you! She is dark, or she's fair, She may

POP. know - ing for you! She is dark, or she's fair, She may

ST. B. know - ing for you! She is dark, or she's fair, She may

GAS. know - ing for you! She is dark, or she's fair, She may

NIS. know - ing for you! She is dark, or she's fair, She may

KHAD. know - ing for you! She is dark, or she's fair, She may

NOV. know - ing for you! She is dark, or she's fair, She may

*scen - do*

*cre -*

*ff*

*ff*

DAN. smile or may frown - Nev - er mind, You will get done brown!

POP. smile or may frown - Nev - er mind, You will get done brown!

ST. B. smile or may frown - Nev - er mind, You will get done brown!

GAS. smile or may frown - Nev - er mind, You will get done brown!

NIS. smile or may frown - Nev - er mind, You will get done brown!

KHAD. smile or may frown - Nev - er mind, You will get done brown!

NOV. smile or may frown - Nev - er mind, You will get done brown!

*scen - do*

*ff*

*ff*

Nº 10.

## DUET. (Sonia and Danilo.)

I. Allegretto.

Piano.

The musical score is written for piano and consists of six systems. The first system begins with a treble and bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'I. Allegretto.' and the dynamics are 'pp' (pianissimo) and 'p' (piano). The second system continues with similar textures. The third system features a change in dynamics to 'pp' and includes a 'Coda' marking with a star symbol. The fourth system has a 'V' marking above the treble staff. The fifth system continues with 'V' markings. The sixth system concludes the piece with a final cadence.

First system of musical notation. The upper staff features a series of chords with a *p* dynamic marking. The lower staff contains a rhythmic accompaniment of eighth notes. A *ped.* marking is present in the lower staff, along with an asterisk.

Second system of musical notation. The upper staff continues with chords, marked *mp*. The lower staff continues with eighth notes. A *ped.* marking and an asterisk are present in the lower staff.

Third system of musical notation. The upper staff features chords with a *p* dynamic marking. The lower staff continues with eighth notes. A *ped.* marking is present in the lower staff.

Fourth system of musical notation. The upper staff features a melodic line with a *mf* dynamic marking, followed by a *p* dynamic marking, a *rit.* (ritardando) marking, and a *pp* (pianissimo) dynamic marking. The lower staff continues with eighth notes. A *ped.* marking is present in the lower staff.

Fifth system of musical notation. The upper staff begins with the tempo marking *Vivace.* and a *f* (forte) dynamic marking. The upper staff features a series of chords. The lower staff continues with eighth notes. A *ped.* marking and an asterisk are present in the lower staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a melodic line in the treble staff, followed by a piano accompaniment in the bass staff. A dynamic marking of *p* (piano) is placed in the right margin of the system.

The second system continues the piece. The upper staff features a more active melodic line with some triplets. The lower staff provides a steady accompaniment. The instruction *sempre più animato et crescendo* is written across the middle of the system.

The third system shows an increase in intensity. The upper staff has dense chordal textures and moving lines. The lower staff continues with a consistent accompaniment. A dynamic marking of *f* (forte) is placed in the right margin.

The fourth system continues the development of the piece. The upper staff has complex rhythmic patterns and the lower staff maintains the accompaniment. There are no dynamic markings in this system.

The fifth system concludes the piece with a powerful climax. The upper staff features rapid sixteenth-note passages. The lower staff has a strong accompaniment. Dynamic markings of *f* and *ff* (fortissimo) are used throughout the system.

II. Allegretto moderato.

DANILO. Allegretto.

He'll take you to Max -

AN. - im's where fun and frolic beams!

Moderato.

Tempo di Valse moderato.

pp  
con Ped.

Ped. \*  
p.

Ped. \*

p rit.



Valse lente.

Piano accompaniment for 'Valse lente'. The score is in G major and 3/4 time. It consists of three systems of two staves each (treble and bass clef). The first system includes dynamic markings *Ad.*, *\* Ad.*, and *\* Ad.*. The second system includes the marking *pp*. The music features flowing eighth-note patterns in the right hand and block chords in the left hand.

Tempo di Valse.

Vocal and piano accompaniment for 'Tempo di Valse'. The score is in G major and 3/4 time. It consists of three systems. The first system includes the instruction *(closed lips)*. The second system includes the marking *pp*. The vocal parts (SON. and DAN.) consist of simple, sustained notes. The piano accompaniment features block chords in the left hand and moving lines in the right hand.

SON.

DAN.

Ped.

SON.

DAN.

SON.

DAN.

f

No. 11.

DUET. (Natalie and Camille.) and ROMANCE. (Camille.)

“LOVE IN MY HEART.”

Allegro.

Natalie. Oh, say no more!

Camille. Will you not let me?

Piano. *f* *rit.*

NAT. It's time to mar-ry and for-get me! This ve-ry night your of-fer must be

CAM.

Piano. *f* *a tempo* *p*

NAT. spo-ken!

CAM. It shall be done, al-tho' my heart is bro-ken.

Piano. *p*

NATALIE. *rit.* Moderato

Oh, do not doubt I feel it

*rit.* *pp*

NAT. too! With-out your love life will be hol-low; But

*f*

NAT. hon-our tells me what to do, And when it calls me I must

*pp* *mf*

NAT. fol-low. Ah!

CAMILLE. Then may I nev-er hope to meet you?

*mf*

NAT. *animato*  
do not tor-ture me, I en-treat you!

CAM.  
No more I say- I will o-

*p* *animato*

NAT.  
It is my heart, my love, that I fear!

CAM.  
- bey. Ah!

*mf*

NAT.  
You should not have ask'd me!

CAM.  
let me kiss you! For-give, for-give me, dear!

*f* *p* *mf*

Romance. (CAMILLE) "Love in my heart!"  
 Allegretto.

CAMILLE.

Love in my heart a -

The first system shows the vocal line starting with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A 'rit.' (ritardando) marking is present in the piano part, along with a fermata over a chord.

CAM.

- wak - - ing, A rose - bud in - the May,

The second system continues the vocal line with the lyrics '- wak - - ing, A rose - bud in - the May,'. The piano accompaniment features a rhythmic pattern of chords and moving lines.

CAM.

In - to full beau - ty break - ing, Be - came a rose to -

The third system continues the vocal line with the lyrics 'In - to full beau - ty break - ing, Be - came a rose to -'. The piano accompaniment continues with its characteristic rhythmic pattern.

CAM.

- day. I hard - ly mark'd it bud - - ding To - wards the sun a -

The fourth system concludes the vocal line with the lyrics '- day. I hard - ly mark'd it bud - - ding To - wards the sun a -'. The piano accompaniment includes 'p' (piano) and 'mf' (mezzo-forte) markings, as well as fermatas over several chords. The system ends with a double bar line and repeat signs.

CAM. *p* *mf* *p*

-bove Un - til it op - end, flood - ing My

CAM. *rit.* *a tempo*

heart with joy of love. And now I know my

*pp rit.* *pp a tempo tranquillo*

*Con Ped.*

CAM. pas - sion, It can - not but be told! The

CAM. *rit.*

rose that love can fash - ion Shall bloom in spite of

*pp rit.*

CAM. *animato*

cold. My heart with song is ring - ing Like

*p animato* *cres.*

CAM. birds that greet the sun, I know as I am

*cen do f*

CAM. sing - ing The day of love is won! Oh

CAM. an - swer to my sing - ing, And say my love is

*cresc.* *ff*



## Allegretto.

NATALIE.

CAM. Oh, Ca - mille!

won! Nat - a - lie!

*p* *dim.*

NAT. Ah! leave me, pray! I

*animato* *animato* *cres* *cen*

NAT. know not what I shall do or say!

*do*

CAMILLE.

Good - bye, then, my dar - ling— Give me one last

*f*

NATALIE.

*rit.*

No, not here!

*rit.**Più lento*

kiss!

See,

there's a lit - tle ar - bour

*rit.**pp Più lento*

there - It can hear a kiss and will

not

tell!

Our ten - der se - cret it may share

When we bid a lov - er's

last fare - well

*animato*

Tho' 'tis dark a -

*p animato*

CAM.

round, ————— There will love's light be found —————

CAM.

*tento* Come to the lit\_tle ar\_bour here ————— *rit.* There is no thing there to

CAM.

fear, My dear! I

Moderato.  
NATALIE.

NAT.

ought not Yet I can\_not re\_sist you!

NATALIE.

CAMILLE.

No one will hear us?

Come to the lit-tle ar-bour here. Not a soul will know I

*mf*

NAT.

CAM.

I must not hear! Though 'tis dark a -

kissed you, dear! Though 'tis dark a -

*p*

NAT.

CAM.

- round, There will love's light be found

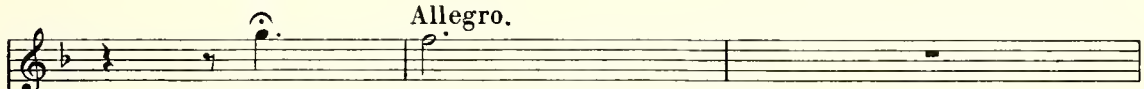
- round, There will love's light be found


*f* *rit.*


NAT. 


CAM.  *rit.*


*p a tempo*  *rit.*

NAT.  **Allegro.**

CAM.  **Allegro.**

*p* 



*ff*  \*

Allegro.

SONIA.  
Well, gen - tle -

DANILO.  
Ha! Ha!

POPOFF.  
Ha! Ha!

Piano.

Allegro.

SON.  
\_ men, what is your will? Ha! Son - ia and Ca - mille! Ha!

POPOFF.  
Then was I blind? I saw her here!

DAN.  
Son - ia and Ca - mille! My ve - ry heart stands still! The case is

NATALIE.

I'm here, dear!

DAN.

ve - ry much too clear!

POPOFF.

Then where can be my wife?

NATALIE.

CAMILLE.

What's go - ing on? I'd like to know!

There's

POPOFF.

DANILO.

Well, I'm sim - ply blown!

Ha! Son - ia and Camille!

CAM.

no - thing wrong! Be still!

POPOFF.

I saw a la - dy in there just be - fore - Yes, through the

SONIA.

You are a sly Am-bas-sa-dor!

DANILO.

That is what he's for!

POP.

key-hole of the door.

I hard-ly could be-lieve my

POP.

ve-ry ears,

When love un-end-ing

that fel-low

SONIA.

The la-dy- that was I!

DANILO.

You, Son-ia!

POPOFF.

POP.

swore!

I would have



SONIA.

My dear - est Ca - mille, con -

POP.

sworn it was my wife, you know!

SONIA.

- fess it was so!

Well,

NATALIE.

Al - though it saves - me, it fills me with woe!

CAMILLE.

Al - though it saves - her, I speak it in woe!

DANILO.

With rage and jeal - ous - y my heart is a - glow!

KHADJA.

I can't be - lieve - it! Oh, no! Oh, no!

NISCH.

I man - aged ev - 'ry - thing, and got up the show!

Più lento.

SON.

since the Am\_bas\_sa\_dor sees fit To lis\_ten and spy at the ar\_hour door—

*mf*

SON.

Pray tell them all the whole truth of it, Repeat\_ing what you said in

*p* *rit.* *mp*

CAMILLE.

SON.

there, just he\_fore! Must I de\_clare it?

DANILO.

And I have to bear it?

*mf*

CAMILLE.

SON.

Your Ex\_celleney,as I have to o\_bey, All that I told her a\_gain I will

*mf* *p* *mf*

## Allegretto.

CAM. say? POPOFF. Love in my heart a - wak - ing, A  
 (Spoken.) What will he say?

CAM. rose - bud in the May, In - to full beau - ty

CAM. break - ing, Be - came a rose to - day. I hard - ly marked it

CAM. bud - ding To - wards the sun a - bove, Un -

CAM. - til it open - ed, flood - ing My heart with joy of love. And

*pp* *ppp* *mf* *p* *mf* *pp* *ppp*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

SONIA.  
His face is quite a sight to

NATALIE.  
It al - most breaks my heart to

CAM.  
now I know my pas - sion, It can - not but be

NISCH.  
This is a sud - den pas - sion!

KHADJA.  
She does - n't seem to scorn his

*a tempo*

SON.  
see! He thinks the song is

NAT.  
see He looks at her as

CAM.  
told The rose that love can fash - ion Shall

NIS.  
Now we are nice - ly sold! But he's a man of

KHAD.  
pas sion, She flirts with

*Ped.* *\*Ped.\**

SON. meant for mel Ah,

NAT. once at mel That

CAM. bloom in spite of cold My heart with joy is

NIS. fash - ion, He is af - ter gold! In half a

KHAD. him in reck - less fash - ion! Our wi - dow's

*pp* *rit.* *a tempo* *mf*

SON. no - ble Prince, I think I have won;

NAT. song, whose e - cho hard - ly is done, He sings it now

CAM. ring - ing Like birds that greet the sun I know as I am

NIS. min - ute He has wooed and won! He is the man to

KHAD. ra - ther hot - I'm glad my wife is not!

*cresc.* *f*

23260 M. W. \* *Ad.* \* *Ad.* \* *Ad.* \*

SON. You'll have to speak - be - fore you've done!

NAT. as if he loved an - oth - er one!

CAM. sing - ing The day of love - is won - Oh,

NIS. win - it, And we are sim - ply done!

KHAD. If I should catch him sing - ing I soon would spoil his fun

*And.* \* *And.* \* *And.* \*

SON. Ah, no - ble Prince, I've fair - ly

NAT. Has love an end - so soon be - fore 'tis well be -

CAM. an - swer back my sing - ing, And say my love - is

NIS. He is the man to win it all, And we are sim - ply

KHAD. By neat - ly wing - ing Him with sword or

*cresc.* *ff*

\* *And.* \* *And.* \*

SON. won — Yes — I've won!

NAT. - gun? All — is done!

CAM. won — Love — is won!

NIS. done — We — are done!

KHAD. gun! Oh, — what fun!

Red. *Allegro.\* Red.* *ff* *ff* *ff*

SONIA. (Spoken.) Now, ladies and gentlemen, you shall know what was arranged in the arbour.  
(aside.) It's neck or nothing! Now I play my trump card!

*fp* *f*

SONIA.

Al - low me to

*cresc.* *f*

(*looks at DANILLO.*)

SON. tell you, if it won't bore you— A pair en -

CHO. Oh, no! Oh, no!  
Oh, no! Oh, no!  
Oh, no! Oh, no!

SON. - gaged you see— be - fore you! This gen - tle - man -

NATALIE. Oh,

CAMILLE. What I?



SON. and my most hum - ble self?

NAT. Heaven! Un - true!

CAM. I? Un - true!

DAN. Not that! Un - true!

POP. What now? Un -


CHO. Ah! what a piece of news!

Ah! what a piece of news!


Ah! what a piece of news!

POP. - true! I thought that bit of news would do!

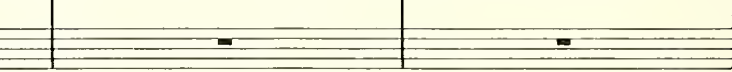
SONIA. Allegro.

DAN.  He takes her for her cur-sed mon - ey!

POP.  He's got a - way with all our mon - ey!


 Congrat - u - la - tions!

CHO.  Congrat - u - la - tions!

 Congrat - u - la - tions!



SONIA (to CAMILLE.)

 Be - ware, or she is the

CAMILLE (to SONIA.)

 That goes too far! I real - ly am sur - prised -



SON. one com-pro-mised! Why should n't

(to CAMILLE.)

NAT. Real - ly, do you mean-

POP. You real-ly mean it?

SON. I? You won't!

(to DANILO.)

DAN. DANILO. *rit.* *molto rit.*  
Oh no! why should I raise ob -

POP. I won't al-low it, nor the Prince!

*colla voce* *molto rit.*

DAN. - jec - tions so? I give you my - pa - ter - nal bless - ing! On -

SON. *Andante.*  
What do you think?

DAN. *Andante.*  
- ly I think- Love when you may, Pro- pose but

DAN. *Mazurka moderato.*  
*CAMILLE.*  
sel- dom, Mar- ry not at all! Tho' marriage in the old- en way

*con Ad.*

CAM. *Andante.*  
Is whol- ly out- of- date to- day, And as our friend has told us,

CAM. *Andante.*  
Quite un- dip- lo- mat- ic, Yet if the la- dy mar- ries me,

CAM.  A mod-ern wed-ding it will be, I prom-ise,— I prom-ise

CAM.  In a style en-phat-ic! We make a lit-tle change of name,

CAM.  In-stead of two, we have the same, Just like a sis-ter and a

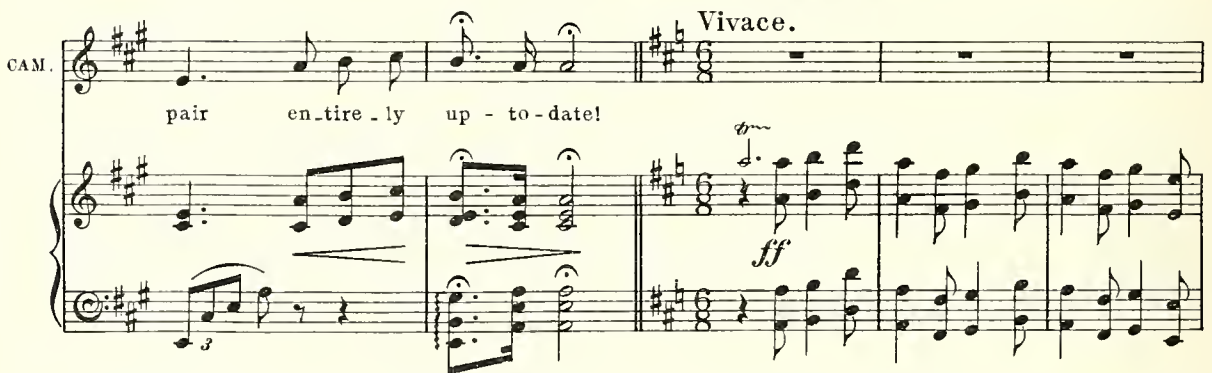
CAM.  broth-er; But when the ce-re-mo-ny's done, Wher-ev-er -

Rev. © \*

## Allegretto moderato.

CAM.  you may meet with one, You won't expect to find the

CAM.  oth - er! In fact, you'll find it safe to state, We are a

CAM.  pair en-tire - ly up - to - date! **Vivace.**

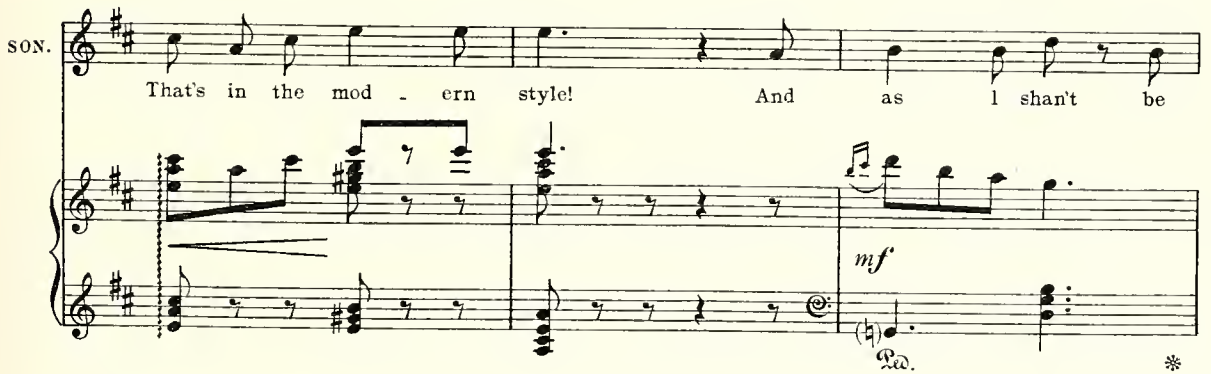
SONIA.

 My *p*

## Tempo di Marcia.

SON.  *mar - riage will be one ar - ranged, Quite in the mod - ern*

SON.  *style; My name is all that will be changed—*

SON.  *That's in the mod - ern style! And as I shan't be*

SON.  *on the shelf, Not for a lit - tle while, I'll*

SON. *rit.* **Vivace.**

go a-head and please my-self, Quite in the mod-ern style! I am

SON. free, so, tra - la - la - la - la! Still I'll be so,

SON. tra - la - la - la - la! And men may come and men may go, They

*cre - scen -*

SON. will not break my heart, oh, no! Oh, no, no, no, no, no, no, no, no,

*- do*



SON. 

no! La, la, la, la, la, la, la, la, la, la! la, la, la, la,

NATALIE. 

La, la, la, la, la, la, la, la, la, la!

SYLVAINÉ. 

She is free, so tra-la-la-la-la-la, Still she'll

OLGA. 

She is free, so tra-la-la-la-la-la, Still she'll

PRASKOVIA. 

She is free, so tra-la-la-la-la-la, Still she'll

CAMILLE. 

She is free, so tra-la-la-la-la-la, Still she'll

POPOFF. 

She is free, so tra-la-la-la-la-la, Still she'll

KHADJA. 

She is free, so tra-la-la-la-la-la, Still she'll

NOVIKOVICH. 

She is free, so tra-la-la-la-la-la, Still she'll

CHO. 

She is free, so tra-la-la-la-la-la, Still she'll

CHO. 

She is free, so tra-la-la-la-la-la, Still she'll

CHO. 

She is free, so tra-la-la-la-la-la, Still she'll



SON. la, la, la, la, la, la!

NAT. la, la, la, la, la, la, la, la, la, la, la!

SYL. be, so tra-la-la-la-la - la And men may come and men may

OLGA. be, so tra-la-la-la-la - la And men may come and men may

PRAS. be, so tra-la-la-la-la - la And men may come and men may

CAM. be, so tra-la-la-la-la - la And men may come and men may

POP. be, so tra-la-la-la-la - la And men may come and men may

KHAD. be, so tra-la-la-la-la - la And men may come and men may

NOV. be, so tra-la-la-la-la - la And men may come and men may

CHO. be, so tra-la-la-la-la - la And men may come and men may

be, so tra-la-la-la-la - la And men may come and men may

be, so tra-la-la-la-la - la And men may come and men may

cre - - - - - scen

*p* *Red. \* Red. \**

SON. Go They will not break my heart. No!

NAT. Go They will not break her heart. No! And

SYL. go, They will not break her heart, Oh no, oh, no!

OLGA. go, They will not break her heart, Oh no, oh, no!

PRAS. go, They will not break her heart. No!

CAM. go, They will not break her heart, Oh no, oh, no!

POP. go, They will not break her heart, Oh no, oh, no!

KHAD. go, They will not break her heart, Oh no, oh, no!

NOV. go, They will not break her heart, Oh no, oh, no!

CHO. go, They will not break her heart, Oh no, oh, no!

go, They will not break her heart, Oh no, oh, no!

*do* *f* *p*

*Red.* \* *Red.* \* *Red.* \*

Tempo di Marcia.

NATALIE. SONIA. NATALIE.

when you mar - ry you will live Quite in the mod - ern style; And

NAT. SONIA. NATALIE.

free - dom you will take and give— That is the mod - ern style! And

NAT. SONIA. NATALIE.

if your hus - band goes a - stray, Then I shall on - ly smile! Re -

NAT. SONIA. rit.

- turn his lead when you've to play— Quite in the mod - ern style!

**Vivace.**

SON. That's the la - test - tra - la - la - la - la! Up to

NAT. That's the la - test - tra - la - la - la - la! Up to

SON. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

NAT. da - test - tra - la - la - la - la, Do what you like, but don't be slow, And

SON. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

NAT. no - bo - dy will mind, oh no! Oh no, no, no, no, no, no, no, no,

SON. 

NAT. 

SYLVAINE. 

OLGA. 

PRASKOVIA. 

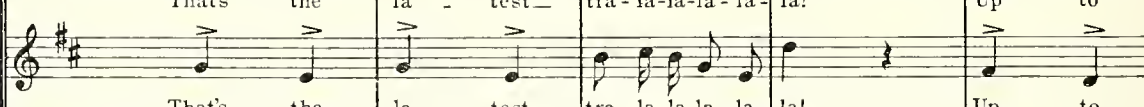
CAMILLE. 


POPOFF. 

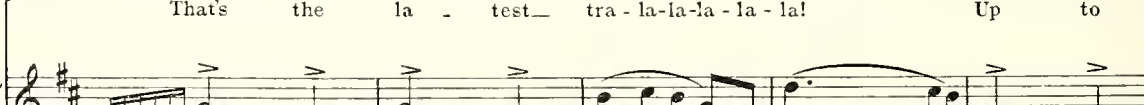
KHADJA. 

NOVIKOVICH 

CHO. 

CHO. 

CHO. 

CHO. 



SON.  
la, la, la, la, la, la!

NAT.  
la, la, la, la, la, la, la, la, la, la.

SYL.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

OLGA.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

PRAS.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

CAM.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

POP.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

KHAD  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

NOV.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

CHO.  
da - test - tra - la - la - la - la - la! Do what you like, but don't be

da - test - tra - la - la - la - la - la! Do what you like, but don't be

*p* *cresc.*

*Pa.* \* *Pa.* \*

SON. No And no - bo - dy will mind, No!

NAT. No And no - bo - dy will mind, No!

SYL. slow, And no - bo - dy will mind, oh no! Oh no!

OLGA. slow, And no - bo - dy will mind, oh no! Oh no!

PRAS. slow, And no - bo - dy will mind, No!

CAM. *DANILO. Spoken.*  
Oh! the wo - man's cool as -

DAN. slow, And no - bo - dy will mind, oh no! Oh no!

POP. slow, And no - bo - dy will mind, oh no! Oh no!

KHAD. slow, And no - bo - dy will mind, oh no! Oh no!

NOV. slow, And no - bo - dy will mind, oh no! Oh no!

CHO. slow, And no - bo - dy will mind, oh no! Oh no!

slow, And no - bo - dy will mind, oh no! Oh no!

*cresc.* *f* *ff*

*Ped.* \* *Ped.* \*



DAN. *sur - ance Vex - es me be - yond en - dur - ance! I will speak!*

*rit.*  
*f*

DAN. *for it must out! But I can not speak the whole Of the an - ger in my*

*f*  
*mf*  
*Ped.* \* *Ped.*

*Allegro moderato.*

DAN. *soul - Let me keep my self - con - trol! To grace the*

*p* \* *Ped.* \* *Ped.* \*

DAN. *wed - ding, fair ma - dame, Pray can I tell a lit - tle*

*Ped.*

SONIA. (*coldly*)

DAN. Oh, do! I'll lis - ten till the end! As - you sto - ry?

SON. see, I ea - ger - ly at - tend. Won't you tell us? I will

DANILO.

DAN. *rit.* **Tempo di Valse lente.** tell you. There once were two Prin - ces' chil - - dren Who

DAN. loved when the world was so young, But nev - er were hap - py to -



DAN. then the Prin - cess was so cru - el, When he would not ask for her

*pp*

*Red.* \* *Red.* \* *Red.* \*

DAN. hand, She prom - ised to mar - ry a - noth - er - 'Twas

*mf* *p*

*Red.* \* *Red.* \* *Red.* \*

DAN. more than the Prince could stand! "Most gracious and beau - ti - ful

*a tempo*

*pp* *mf* *pp*

*Red.*

DAN. la - dy, It was not a good thing to do! All

DAN.

wom - en are faith - less and fic - kle, And on - ly a wom - an are

*mf* *p rit.*

DAN.

Valse.

you! But do you sup - pose I am sor - ry? Ha,

*a tempo* *pp*

*Red.* \* *Red.* \*

DAN.

ha! I don't mean to cry! I shall not go dream - ing a -

*p* *p*

*Red.* \* *Red.* \* *Red.* \*

DAN.

- bout you,' That's what the Prince said, and not I! And

*Red.* \* *Red.* \* *Red.* \*

DAN. thus said the Prince as he end - ed, "There, marry, I've

DAN. fin - ish'd with you!" With that the Prince cool - ly de -

DAN. - part - ed, And so will I now— A -

Allegro.

SONIA.

Andante.

Where are you go - ing, then?

DAN. dieu!

poco più animato

DANILO.

Where I won't see you a - gain!

Allegretto.

DAN.

I'll go off to Max - im's - I've done with lovers' dreams. The girls will laugh and

DAN.

greet me, They will not trick and cheat me! Lo - lo, Do - do, Jou - jou, Clo - clo, Mar - got, Frou -

SONIA.

He loves me I'm sure of it

DAN.

frou; I'm go - ing off to Max - im's And you may go to —

SON. *now.* He loves

SON. me, so tra-la-la-la-la-la! We shall see, so

SON. tra-la-la-la-la-la! Where - ev - er he may try to go, He

SON. won't es\_cape from me, oh, no! Oh, no, no, no, no, no, no, no, no,



SON. *no*La, la, la, la, la, la, la, la, la, la! la, la, la, la, la, la, la, la, la!

NAT. La, la, la, la, la, la, la, la, la, la! la, la, la, la,

SYL. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

OLGA. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

PRAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAM. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

POP. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CAS. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

KHAD. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

NOV. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

CHO. She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

She is free, so tra-la-la-la-la-la! Still she'll be, so tra-la-la-la-la-

SON. No they will not break my heart,

NAT. la, la, la, la, la, la! No they will not break her heart, oh no, Oh

SYL. -la! And men may come and men may go, They will not break her heart, oh no, Oh

OLGA. -la! And men may come and men may go, They will not break her heart, oh no, Oh

PRAS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CAM. -la! And men may come and men may go, They will not break her heart, oh no, Oh

POP. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CAS. -la! And men may come and men may go, They will not break her heart, oh no, Oh

KHAD. -la! And men may come and men may go, They will not break her heart, oh no, Oh

NOV. -la! And men may come and men may go, They will not break her heart, oh no, Oh

CHO. -la! And men may come and men may go, They will not break her heart, oh no, Oh

-la! And men may come and men may go, They will not break her heart, oh no, Oh

*cresc.* *ff* **STRENGTHEN CURTAIN**

*Ad.* \* *Ad.* \* *Ad.* \*

SON.  
no!

NAT.  
no!

SYL.  
no!

OLGA.  
no!

PRAS.  
no!

CAM.  
no!

POP.  
no!

CAS.  
no!

KHAD.  
no!

NOV.  
no!

CHO.  
no!

no!

## Act III.

## OPENING SCENE.

N<sup>o</sup> 13.

Allegretto.

Piano.

"THE GIRLS AT MAXIM'S."

Tempo di Marcia

Piano.

ZOZO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is. Lo -

LOLO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

DODO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

JOU-JOU.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

FROU-FROU.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

CLO-CLO.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.


MARGOT.

We are lit - tle Pa - ris la - dies, Ev'ry one a Maxim maid is.

(Spoken.) And I!

z0.  *f*

- lo! Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!

z0.  *pp*

When a fit of blues at - tacks him. What should an - y fel - low do?

z0.  *mf*

Come and look for us *chez Max - im*, We are here to com - fort you.

z0.  *pp*

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

6. GIRLS.

Tripping, tripping as we pass, Sipping, sipping in your glass, Tripping, sipping,

z.o. simply rip-ping, Come with us and take your lass. We can sing and tell you stories,

6. G. simply rip-ping, Come with us and take your lass.

*p* *mf*

z.o. Pret-ty, wit-ty, of-ten true; We are Maxim's great-est glories, And we're here to

z.o. welcome you. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is. Lo-

6. GIRLS. We're the lit-tle Pa-ris la-dies, That's the way a Max-im maid is.

*f* *p*

ZO. *lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!*

ZO. *6 GIRLS. Ri - tan - tou, ri - tan - ti -*  
*La, la, la, la, la, la, la, la, la, la, la, la, la, la!*

ZO. *- relle. Eh, voi - là que je suis belle! Ri - tan -*

ZO. *- tou, ri - tan - ti - ri, La plus belle de Pa -*



SO. *rist!* Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

6 GIRLS. Ri - tan - tou, ri - tan - ti - relle, Eh, voi -

SO. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

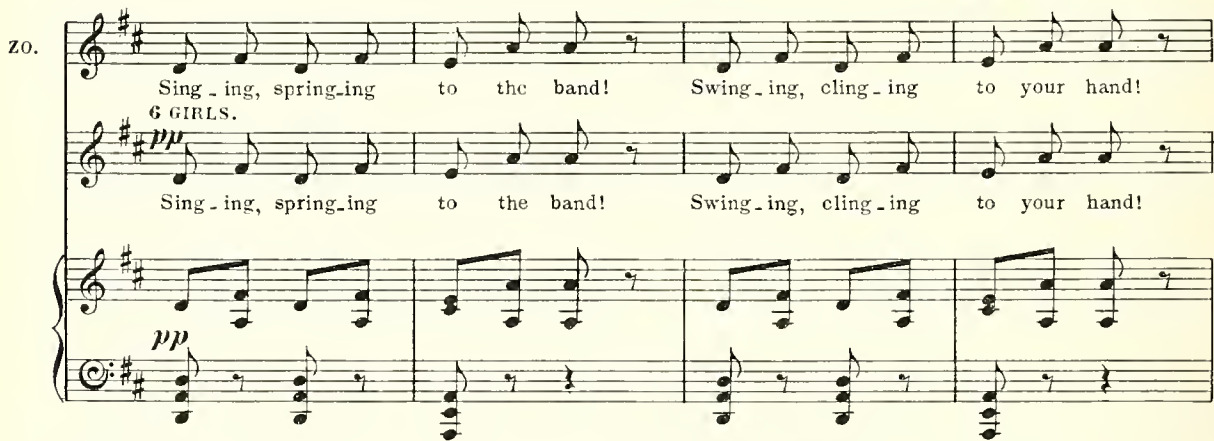
SO. - ri La plus belle de Pa - ris.

6 G. - ri La plus belle de Pa - ris.

## Marcia.

20.  *pp*  
Dance with us, if you are a - ble, Sing - ing, spring - ing to the tunes,

20.  *mf*  
Or we'll dance up - on the ta - ble, In and out a - mong the spoons.

20.  *pp*  
Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!  
6 GIRLS.  
Sing - ing, spring - ing to the band! Swing - ing, cling - ing to your hand!

20.  *p*  
Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!  
6 G.  
Spring - ing, fling - ing glass - es ring - ing, Just as long as we can stand!

ZO. Here is mu - sic, here is danc - ing, Play - ing, sway - ing, all night through!

ZO. We are Maxim's girls entranc - ing, And we're here to wel - come you! We're the  
6 GIRLS.  
We're the

ZO. lit - tle Pa - ris la - dies, Each of us a Max - im maid is! Lo -  
6 G. lit tle Pa - ris la - dies, Each of us a Max - im maid is!

ZO. (Spoken) And I!  
- lo Do - do! Jou - jou! Frou - frou! Clo - clo! Mar - got!



20. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

6 G. *ris.* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

20. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

6 G. - là que je suis belle! Ri - tan - tou, ri - tan - ti -

20. - ri. La plus belle de Pa - rist.

6 G. - ri. La plus belle de Pa - rist.

Tempo di Galop.

ZOZO.

LOLO.

DODO.

JOU-JOU.

FROU-FROU.

CLO-CLO.

MARGOT.

NATALIE.

SYLVAINE.

OLGA.

CASCADA.

St. BRIOCHE.

CHO.

Tempo di Galop.

Ri - tan - tou, ri - tan - ti -

The piano accompaniment consists of two staves. The right hand plays a rhythmic melody with eighth notes and quarter notes, while the left hand provides a steady bass line with eighth notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

ZO. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 LO. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 DO. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 JOU. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 FROU. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 CLO. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 MAR. - relle, Eh, voi - là que je suis belle! Ri - tan-  
 NAT. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 SYL. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 OLGA. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 CAS. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 St. B. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 ad lib.  
 CHO. - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 - relle, Eh, voi - là qu'elle est si belle! Ri - tan-  
 - relle, Eh, voi - là qu'elle est si belle! Ri - tan-

*mf*

Z.O.  
L.O.  
D.O.  
JOU.  
FROU.  
CLO.  
MAR.  
NAT.  
SYL.  
OLGA.  
CAS.  
St. B.  
CHO.  
- tou, ri - tan - ti - ri La plus belle de Pa -

*mf* *mf*



ZO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 LO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 DO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 JOU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 FROU. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CLO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 MAR. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 NAT. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 SYL. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 OLGA. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CAS. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 St. B. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
 CHO. *ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -  
*ris!* Ri - tan - tou, ri - tan - ti - relle. Eh, voi -

23260 M.W.



ZO. - ri - La plus belle de Pa - ris!

LO. - ri - La plus belle de Pa - ris!

DO. - ri - La plus belle de Pa - ris!

JOU. - ri - La plus belle de Pa - ris!

FROU. - ri - La plus belle de Pa - ris!

CLO. - ri - La plus belle de Pa - ris!

MAR. - ri - La plus belle de Pa - ris!

NAT. - ri - La plus belle de Pa - ris!

SYL. - ri - La plus belle de Pa - ris!

OLGA. - ri - La plus belle de Pa - ris!

CAS. - ri - La plus belle de Pa - ris!

St. B. - ri - La plus belle de Pa - ris!

CHO. - ri - La plus belle de Pa - ris!

Red. \* \* \* \* \* ff

No. 15.

## DANCE.—(Fifi.) and CHORUS.

"BUTTERFLIES."

Moderato.

Piano. *p* *cres.*

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music. The first system is marked 'Moderato' and 'Piano', with dynamics 'p' and 'cres.'. The second system has a 'p' dynamic marking. The third, fourth, and fifth systems feature various musical notations including slurs, accents, and dynamic markings like 'p'. The score is a piano accompaniment for a dance piece.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests and eighth notes. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with eighth notes and some beamed sixteenth notes. The bass staff has a consistent accompaniment.

Fourth system of musical notation. The treble staff has a more active melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with eighth notes and some beamed sixteenth notes. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff has a melodic line with eighth notes and some beamed sixteenth notes. The bass staff continues with a steady accompaniment. The system concludes with a final chord in the bass staff.

## CHORUS IN UNISON.

CHO.

1. We are the dear lit - tle but - ter - flies that hov - er  
 2. Plen - ty of men try to cap - ture us and net us.

*p 2<sup>nd</sup> f*

CHO.

All a - round a lov - er, And for beau - ty none can match us!  
 No - bo - dy can get us, We are ve - ry hard to cap - ture!

CHO.

We flut - ter by you up - on a breeze of laugh - ter us,  
 Pray try a - gain and you will not al - ways miss us.

CHO.

Wont you come af - ter Us and catch us!  
 If you should kiss us, Oh, what rap - - - ture!

1. 2.

DANCE.

The first system of musical notation consists of two staves, treble and bass clef. The key signature has two sharps (F# and C#). The melody in the treble clef features eighth and sixteenth notes with accents. The bass clef accompaniment consists of eighth notes and chords.

The second system continues the piece with similar rhythmic patterns. The treble clef melody includes some triplet-like figures. The bass clef accompaniment maintains a steady eighth-note pulse.

The third system shows the continuation of the dance melody. The treble clef features more complex rhythmic groupings, while the bass clef accompaniment remains consistent.

The fourth system introduces some chordal complexity in the treble clef with chords marked with 'x' and '4'. The bass clef accompaniment continues with eighth notes and chords.

The fifth system concludes the piece with a final melodic phrase in the treble clef and a corresponding bass clef accompaniment. The piece ends with a final chord in the treble clef.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and melodic lines, with some notes marked with accents.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music includes a section with the following markings: *accel:*, *poco*, *a*, *poco*, and *al fine*. The notation includes various rhythmic values and dynamic markings.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with melodic and harmonic development, featuring several measures with accents and slurs.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music continues with melodic and harmonic development, featuring several measures with accents and slurs.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps. The music concludes with a final chord marked with a forte (*f*) dynamic and a fermata.



N<sup>o</sup>. 16.

## SONG (Nisch.) and CHORUS.

"QUITE PARISIAN."

Moderato.

Piano.

Musical notation for the piano introduction, marked *Moderato* and *f*. The piece is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The introduction concludes with the instruction *Con Ped.*

NIS.

First vocal line (NIS.) and piano accompaniment. The vocal line begins with the lyrics "1. I was". The piano accompaniment provides harmonic support with chords and a steady bass line.

NIS.

Second vocal line (NIS.) and piano accompaniment. The vocal line continues with the lyrics: "born, by cru-el fate, In a lit-tle Bal-kan state, Where we na-tive land out East Up-on good black bread we feast; With a". The piano accompaniment continues with chords and a steady bass line.

NIS.

Third vocal line (NIS.) and piano accompaniment. The vocal line concludes with the lyrics: "go a-bout in the same old suits, Sheep-skin jack-ets, and big red boots; But I'm wood-en spoon from the pot we scoop Curds and on-ions and cab-age soup. But in". The piano accompaniment continues with chords and a steady bass line.

NIS. now a great suc - cess In the way of mod - ern dress; From my  
Pa - ris I can eat *A la mode pe - tite mar - mite,* And I

NIS. Lon - don hat to my shi - ny toe, Quite *Rue de Pim - li - co.*  
drink Cog - nac with that love - ly stuff *Tarte à la pomme de - truffe!*

NIS. That is the cut for - me -  
Give me *su - prême de - veau,*

NIS. Made in Pic - ead - dil - lee! For I am  
*Bœuf à la Chi - ca - go!* For I am

*rit.*

REFRAIN.

NIS. quite Pa - ri - si - an, A most dis - tin - guished  
 quite Pa - ri - si - an, A most dis - tin - guished

NIS. man, And try to look as Eng - lish as I can. Yes, I'm a  
 man, I dote on sau - sage à la black and tan! Yes, I'm a

NIS. gay Pa - ri - si - an, And far a - bove the  
 gay Pa - ri - si - an, I get ten cour - ses

NIS. com - mon mob - Je suis très snob! For he is  
 for one bob - Je suis très snob! For he is

CHORUS. *unison*

*f marcato*

CHO. quite Pa - ri - si - an, A most dis - tin - guished man, He  
 quite Pa - ri - si - an, A most dis - tin - guished man, He

CHO. tries to look as Eng - lish as he can. Yes, he's a gay Pa -  
 dotes on sau - sage à la black and tan! Yes, he's a gay Pa -

CHO. - ri - si - an, And far a - bove the com - mon mob, Il  
 - ri - si - an, He gets ten cour - ses for one bob - Il

CHO. est très snob! 2. In my  
 est très snob! 3. In my

NISCH.

NIS.

Fa - ther - land a - far Ve - ry nice the la - dies are, And the

Detailed description: This system contains the first line of music. The vocal line (treble clef) starts with a half note 'Fa', followed by quarter notes 'ther', 'land', and 'a', then a half note 'far'. After a two-measure rest, it continues with quarter notes 'Ve', 'ry', 'nice', 'the', 'la', 'dies', 'are,', and ends with a half note 'And' and a quarter note 'the'. The piano accompaniment (grand staff) features a steady bass line with chords in the right hand.

NIS.

na - tive dan - ces are no - ble sport - Done in skirts that are *un peu court*. But the

Detailed description: This system contains the second line of music. The vocal line (treble clef) begins with quarter notes 'na', 'tive', 'dan', 'ces', 'are', 'no', 'ble', 'sport -'. After a two-measure rest, it continues with quarter notes 'Done', 'in', 'skirts', 'that', 'are', 'un', 'peu', 'court.', and ends with quarter notes 'But', 'the'. The piano accompaniment (grand staff) continues with chords and a bass line.

NIS.

lit - tle girls in France Are the ones I take to dance; They are

Detailed description: This system contains the third line of music. The vocal line (treble clef) starts with quarter notes 'lit', 'tle', 'girls', 'in', 'France', 'Are', 'the', 'ones', 'I', 'take', 'to', 'dance;', and ends with quarter notes 'They', 'are'. The piano accompaniment (grand staff) features a bass line with chords in the right hand.

NIS.

all so chic and the *der-nier cri* Kick - ing up lin - ger - ie!

Detailed description: This system contains the fourth line of music. The vocal line (treble clef) begins with quarter notes 'all', 'so', 'chic', 'and', 'the', 'der-nier', 'cri'. After a two-measure rest, it continues with quarter notes 'Kick - ing', 'up', 'lin - ger - ie!'. The piano accompaniment (grand staff) concludes with a final chord and a bass line.

NIS.

Quite é - pa - tant; eh, — what?

NIS.

C'est jo - li - ment co - cotte! For I am

*rit.*

## REFRAIN.

NIS.

quite Pa - ri - si - an, A most dis - tin - guished

NIS.

man, And an - y one can see I can can - can! Yes I'm a

NIS. 

gay Pa - ri - si - an! They kick my top - per


NIS. 

off my nob Je suis très snob! For he is

*f* *marcato*

HO. 

quite Pa - ri - si - an, A most dis - tinguished man, And

HO. 

an - y - one can see he can can - can! Yes, he's a gay Pa -

CHO

- ri - si - an! They kick his top - per off his nob Il

CHO

est très snob! \_\_\_\_\_

Allegro.  
DANCE.

*p*

*ff*

*ff*



N<sup>o</sup> 17.

## VALSE DUET.—(Sonia and Danilo.)

"I LOVE YOU SO"

Valse moderato.

Piano.

*pp*

The first system of the piano accompaniment consists of two staves. The right-hand staff (treble clef) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The left-hand staff (bass clef) contains a bass line with chords and single notes, including a triplet of eighth notes.

The second system of the piano accompaniment continues the two-staff format. The right-hand staff features a melodic line with a slur over several notes and a fermata. The left-hand staff includes a triplet of eighth notes marked with 'trid.' and an asterisk (\*). The dynamic marking *pp* is present.

The third system of the piano accompaniment continues the two-staff format. The right-hand staff features a melodic line with a slur and a fermata. The left-hand staff includes a triplet of eighth notes marked with 'trid.' and an asterisk (\*).

DANILO.

Though I say not What I

The fourth system of the score includes a vocal line and piano accompaniment. The vocal line (treble clef) has the lyrics "Though I say not What I" under the notes. The piano accompaniment (two staves) includes a triplet of eighth notes marked with 'trid.' and an asterisk (\*). The dynamic marking *pp* is present.

DAN.

may not Let you hear, ————— Yet the

DAN.

sway - ing Dance is say - - ing, Love me, dear! —————

DAN.

— Ev - ry touch of fin - gers Tells me

\*

DAN.

what I know, ————— Says for you, It's true, it's

\*

SONIA.

*rit.*

DAN.

true, You love me so! And to the mu-sic's

Valse lento.

SON.

chime, My heart is beat-ing time, As if to give a

SON.

sign, That it would say, Be mine, he mine! Though our

SON.

lips may say no word, Yet in the heart a voice is heard. You can not choose but

SON.

know I love you so.

*p animato*

*Red.* \*

*Red.* \* *simile*

SONIA. *allargando*

Ev - 'ry touch of fin - gers

DANILO.

Ev - 'ry touch of fin - gers

*allargando*

*Red.* \*

SON. tells me what I know. Says for

DAN. tells me what I know. Says for

SON. you, It's true, it's true You love me

DAN. you, It's true, it's true You love me

SON. so!

DAN. so!

*Allegro.*

Nº 18.

## FINALE.-ACT III.

Tempo di Marcia.

Sonia. *SONIA.*  
You may stu . dy her ways as you can\_\_\_\_\_

Popoff.  
But a

Novikovich.  
Oh the women! Blow the women!

Khadja.  
Oh the women! Blow the women!

Chorus.  
Oh the women! Blow the women!

Piano.  
*f* *ped.* \* *p*

SOP.

NATALIE.

LOLO, DODO, JOU-JOU.

FROU-FROU, CLO-CLO, MARGOT.

DANILO.

It is deep er than

POP.

wo - man's too much for a man!

NOV.

Oh the women! Blow the women!

KHA.

Oh the women! Blow the women!

CHO.

Oh the women! Blow the women!

Oh the women! Blow the women!

SON

NAT.

L.O.  
DO.  
JOU.

FROU.  
CLO.  
MAR.

DAN.

POP.

NOV.

KHA.

CHO.

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

Girls, girls, girls, girls!

div - ing for pearls, Court ing girls, girls, girls, girls, girls!

*ff*



SON.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

NAT.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

LO.  
DO.  
JOU.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

FROU.  
CLO.  
MAR.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

DAN.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

POP.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

NOV.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

KHA.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

CHO.  
 — With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

— With her fair flax-en hair, eyes of blue! — She's a long way too know-ing for

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melody of eighth and sixteenth notes, often with grace notes, and includes some chords. The left hand provides a steady accompaniment with chords and moving lines. The key signature is one sharp (F#) and the time signature is 4/4.

SON.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

NAT.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

LO.  
DO.  
JOU.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

FROU.  
CLO.  
MAR.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

DAN.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

POP.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

NOV.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

KHA.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

CHOR.  
you! She is dark, or she's fair, She may smile or may frown, Ne. ver

you! She is dark, or she's fair, She may smile or may frown, Ne. ver

*ff*

*And.* \*

Presto.

SON.  
mind, you will get done brown!\_

NAT.  
mind, you will get done brown!\_

LO.  
DO.  
JOU.  
mind, you will get done brown!\_

CLOU.  
CLO.  
MAR.  
mind, you will get done brown!\_

DAN.  
mind, you will get done brown!\_

POP.  
mind, you will get done brown!\_

NOV.  
mind, you will get done brown!\_

KHA.  
mind, you will get done brown!\_

mind, you will get done brown!\_

CHO.  
mind, you will get done brown!\_

mind, you will get done brown!\_

Presto.

ff

Red.\*

ff

Red.\*

CAKE - WALK.

Tempo di Marcia. *v*

Piano. *f*

*8va ad lib.....*

*8va ad lib.....*

*8va ad lib.....*

*f<sub>3</sub>*

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with various articulations and slurs.

Second system of musical notation, continuing the piece with similar rhythmic patterns and articulations.

Third system of musical notation, including dynamic markings *fz* and *f*. The music features more complex rhythmic figures and slurs.

Fourth system of musical notation, marked with *8va ad lib.....* above the staff, indicating an octave transposition and ad libitum performance.

Fifth system of musical notation, also marked with *8va ad lib.....* above the staff.

Sixth system of musical notation, marked with *8va ad lib.....* above the staff and ending with a *fz* dynamic marking.

# Light Opera Successes.

- The Merry Widow.** (Daly's Theatre.) Music by FRANZ LEHAR.
- The Girls of Gottenberg.** (Gaiety Theatre.) Music by IVAN CARYLL and LIONEL MONCKTON.
- Tom Jones.** (Apollo Theatre.) Music by EDWARD GERMAN.
- Miss Hook of Holland.** (Prince of Wales' Theatre.) Music by PAUL A. RUBENS.
- The Merveilleuses.** Music by HUGO FELIX.
- Nelly Neil.** Music by IVAN CARYLL.
- The New Aladdin.** Music by IVAN CARYLL and LIONEL MONCKTON.  
Additional Numbers by FRANK E. TOURS.
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